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Variety 'Show Biz Bible' Finds Negro Little Used In Hollywood

(From Variety)

HOLLYWOOD — While overall employment of both performers and craftsmen in Hollywood has increased steadily since the advent of television, the Negro continues to find film opportunities increasingly scarce, with the exception of periodical spurts during "Negro film cycles." These are the opinions of William Walker, vet actor and a member of the board of directors of Screen Actors Guild, opinions borne out by a check of the industry's various labor organizations governing employees both in front of, and behind, the camera.

Walker's remarks touched off the survey which revealed that the Negro is virtually non-existent in the industry's various craft unions here and elsewhere. Not a single Negro is on the rolls of the Screen Directors Guild (360 members); Screen Producers Guild (283 members); Motion Picture Film Editors (1,414 members); or Script Supervisors Guild (130 members). Only Wendell Franklin, NBC-TV stage manager, is a member of the Hollywood local of the Radio and Television Directors Guild (estimated 200-300 members). Out of 1,100 members of Hollywood NABET's force, approximately six are Negroes, according to regional topper Syd Rose, who cited lack of encouragement and inadequacy of training as accounting for the small number. Of some 16,500 IATSE members here, as few as from one to a dozen are Negroes, a union spokesman noted.

Walker further cited recent instances where qualified Negro craftsmen, trained extensively in theatrical and electronic crafts in universities, and withe the practical experience at leas of jobs in Armed Forces Radio and Television Service behind them, failed unaccountably, in their efforts to land jobs in the various film crafts. "A lot of strings have to be pulled to get a Negro such a job," Walker maintained.

Walker also pointed out that while in 1945 there were more than 500 Negroes in SAG and Screen Extras Guild, the number had fallen, by Jan. 1 of last year, to an estimated 25 in SAG and 125 in SEG, a total of 150, or only 30 per cent of the former membership. This during the concurrent rise of overall membership since the advent of TV, Walker pointed out. "Just prior to 'Porgy and Bess,' there weren't 10 paid up Negro cards in SAG," he added.

Walker further stated/ "the Negro in (feature) pictures is a case of feast or famine," since pictures with Negroes seem to inevitably turn up in cycles. He cited as "cycles" the 1946 grouping of "Lost Boundaries," "Home of the Brave" and others; a later group including "Lydia Bailey," "Jamaica Run" and other such pics, all localed in the Indies, and all made within the same year; and the recent splurge, including "Porgy" and "Anna Lucasta." It's as if producers stand by until someone else has "nerve enough" to do a feature with Negroes, then jump in, as if to say, "let's grab off some of that market quickly," Walker declared.

DANCE: AFRICANA

Lively and Handsome 'Ballet' Arrives From the Dark Continent via Paris

BY JOHN MARTIN

THE Ballets Africains of Keita Fodeba has (or have) just opened at the Martin Beck Theatre and so generally taken the town that one can sigh with relief. In advance such an attraction arouses misgivings, for if it goes in too heavily for ethnology it is likely to be a bore, and if it tries to jazz up ethnological material for audience appeal it becomes simply a frustrated revue. Fodeba's company, while it is perhaps unavoidably threatened by both contingencies, manages to steer a course safely between them and to emerge with both honesty and theatrical responsibility intact. That is quite an achievement.

Mr. Fodeba, born in Guinea and now its Minister of Interior, was long a schoolteacher in Paris, and seems to have grasped the basic problem and solved it with the instinct of an artist. In Africa, he has written, "nobody dances for his neighbor, everyone dances for himself." That, of course, is what makes ethnic dancing so dull as a theatrical medium, for in the theatre the dancer is first of all required to communicate with his audience. In the performance at the Martin Beck, there is a tremendous amount of communication yet there is no denying that social ritual, religion, the realities of village life all exert an irresistible power over the dancers. Indeed, this power is one of the things they succeed in communicating.

There are dances about witch doctors, fire eaters, personified lions, panthers, vultures; scenes of village festivity, initiation, craftsman's practices; flirtations, proper and improper; love songs, comedy antics and drumming. The men, upon whom most of the responsibility falls for the dancing, are young and extraordinarily agile. They can jump with phenomenal elevation and endurance, and can wave and ripple and vibrate every muscle of their torsos with incredible strength and facility.

The girls, who belong chiefly in the rippling department, are also young and extremely comely, with spirit and vivacity and a warm and winning humor. That local censorship has now compelled them to cover up parts of their anatomy that were previously (and primordially) exposed is unfortunate (though certainly not fatal to the entertainment), for there was a basic innocence in their behavior whether they were being ceremonial about it or merely mischievous.

Manner of Staging

Mr. Fodeba has written that it has been his "constant care to avoid leading the audience into error in presenting to them a picture of a fictitious Africa," yet, he adds later, "stage presentation being different from life, we have had to recourse to a slight scenic adaptation." This is certainly an understatement, for the scenic adaptation is anything but slight; but it is so extraordinarily intuitive and creative that it may well be chiefly responsible for the artistic validity of the production as a whole.

Bernard Daydé, the designer, has given us a score of variations on the African community, none of them actually authentic, but all of them evocative of authenticity. He has employed a basic setting, against a vivid blue cyclorama, and has embellished it from number to number with constructions and arrangements of bamboo poles, gourds, straw forms, masses of ragged fabrics, all redolent of native atmosphere and consisting entirely of native materials. His utilization of the space overhead not only clears the floor for dancing and large ensembles, but also gives the stage an added dimension of expressiveness and beauty. His whole concept falls into an established pattern of procedure, upon which he plays variations with vivacity and invention.

For the costuming he has put together the fabulous variety of color and extravagant figuration that belong to native prints, plus the traditional ceremonial masks, feather, straw and bone costumes and ornaments. To these he has added for contrast occasional swaths of sheer and elegant stuff, sometimes with elaborately jeweled and glittering adornment. To be sure, he has had a wealth of rich material to work with, but he has chosen it so expertly, put it together so boldly, suiting the colors and textures to the shades of the dancers' skins with such taste, that the entire visual aspect of the production becomes an enormously creative one.

Some Individuals

It is difficult to pick out individuals in a performance that is so essentially a communal affair, but one or two identify themselves inevitably. One is Italo Zambo, a wonderful dancer and acrobat. Then there is a tall and immense young man, whose name is difficult to discover from the program, who can jump higher and longer than seems humanly possible. Among the girls there are Suzy Baye and Issa Niang, both charming and full of character.

Musically, there is a remarkable male singer called Kandia, with a voice like a trumpet. There is also a superb drummer, Ladji Camara, who cannot begin to hide the ceremonial undertone of his playing under the fact that he is a born "ham" and plays right into the audience's good favor. But the musical star of the performance is certainly not a person but an instrument, a kind of king-size mandolin with twenty-one strings, held against the body with three fingers of each hand while it is plucked by thumbs and forefingers. It is called the cora, and it gives forth a ravishing sound, like a glorified hurdy-gurdy of old. It is played superbly by Daouda Diabate.

For the direction, the choreography and the collection and composition of most of the material credit must go to Kante Facelli, a longtime wandering minstrel through the villages of his native land.

The concept, however, seems to have been Mr. Fodeba's, a wonderfully successful concept that sees the free and broad dimensions of African culture in terms of a living and international theatre. Now that he is a cabinet member in the government of his newly independent country, he would appear to have more rather than less responsibility for keeping his vision in focus.

Notes From the Field

George Balanchine left on Wednesday for Paris, where he is to rehearse his "Gounod Symphony" for presentation by the Opéra Ballet on March 4 with Liane Daydé and Michel Renault in the leading roles. Mr. Balanchine will not be present for the actual performance, as he must return to rehearse his own company for a Canadian television broadcast on March 12. The program will be an all-Stravinsky one consisting of 'Agon," "Apollo" and "Orpheus." Needless to say, such a program is scarcely conceivable for television south of the Canadian border.

Jerome Robbins is interested in filling a few openings in his "Ballets: U. S. A." company, which is to make an extensive European tour in the coming summer. It is scheduled to open in the middle of June in Spoleto, Italy, at the Festival of Two Worlds, where it began its career last summer. A visit to Russia is on the schedule if official negotiations are successfully completed. The program will include one new ballet and

repetitions of "N. Y. Export, Op. Jazz," "Afternoon of a Faun" and "The Concert." Applicants are instructed to write, giving their qualifications, to Mr. Robbins in care of Leland Hayward, 655 Madison Avenue, New York 21.

The Living Theatre, directed by Julian Beck and Judith Malina, having already dealt in avant-garde drama, films and music, will turn to the dance on March 2 with a program by James Waring and Company. There will be five news works, with music by Philip Corner, Hy Gubernick, Karlheim Stockhausen, Erik Satie and Franz Schubert and settings by Mr. Beck and Robert Whitman among others. In the company will be Sallie Bramlette, Nicola Cernovich, David Gordon, Fred Herko, Timothy La Farge, Ron Murray, Aileen Passloff, Marian Sarach, Valda Setterfield, Ruth Sobotka, David Vaughan, Vincent Warren and Mr. Waring.

The second issue of the new quarterly called Dance Perspectives will be out in March, and will be devoted to the nineteenth-century Russian choreographer, Lev Ivanov. Besides a monograph by Yura Slonimsky, taken from his "Masters of the Ballet" (Leningrad, 1937), there will be other material, critical and biographical, from various Russian sources. Anatole Chujoy is the translator and editor of all the material. There will also be thirty-eight illustrations, chiefly from original Russian sources, in the sixty-four-page booklet.

Copies are available only from the editor, A. J. Pischn, 1801 East Twenty-sixth Street, Brooklyn 29.

The Week's Events

Besides the Ballets Africains, continuing at the Martin Beck, the week's events are few in number and all off Broadway.

Next Sunday, Maria-Theresa will give an added performance in her farewell series, presenting the program she was prevented by illness from presenting in its announced form last week.

Negroes Have Roles In Special Matinee

Demonstrate Their Capability For Broadway

© New York Times News Service

New York, April 21.—A number of Broadway stars played second fiddle Monday to a group of featured actors. The purpose was to demonstrate that more Negroes can be hired for plays and musicals without disturbing the integrity of a production or the author's intent.

Under the auspices of Actors Equity Association, the experiment was conducted at a special matinee at the Majestic Theatre before an invited audience of 1,500 producers, directors and authors in the Broadway, movie, and television fields.

Geraldine Page, Ralph Bellamy, Robert Preston, Eli Wallach, and other stars contributed their services to prove that there are roles in most productions that could readily be assumed by Negro as well as white actors. They appeared in scenes from former Broadway hits. Many of the supporting parts—interpreted by white actors in the original Broadway productions—were played by Negroes.

Miss Page appeared as the sympathy-dispensing older woman in a scene from "Tea and Sympathy," with Louis Gossett, a Negro actor, portraying the school friend of the troubled young hero. Bellamy, Preston, and Wallach re-created a scene from "The Caine Mutiny Court-Martial," supported by two Negro actors: Vinie Burrows as a court stenographer and Ossie Davis as the defendant, Lt. Stephen Maryk.

The 2-hour show also featured scenes employing the same principle from "Volpone," "New Faces," and "Room Service."

After the performance, Frederick O'Neal, chairman of Equity's committee on integration of the Negro in the theatre, said: Surveys by Equity in recent years indicated that the percentages of Negroes in Broadway roles that could be played by either race was increasing but "not nearly enough." From 1945 through 1958, there were 951 shows produced with 119 of them employing Negroes.

O'Neal cited two recent examples of ideally integrated Broadway shows—"Bells Are Ringing," which had two Negroes in the chorus, and "West Side Story," with five.

"We're not suggesting that a Negro be cast as a member of a white family," O'Neal said. "What we are asking is that more Negroes be hired for roles that are racially nondesignated, such as clerks, postmen, and judges."

TV: Negro Documentary

Wallace's Guide to the 'Black Supremacy' Movement Challenged by Experts

By JACK GOULD

THE periodic tendency of Mike Wallace to pursue sensationalism as an end in itself backfired Wednesday night over Channel 2.

His hour-long documentary on the so-called "Black Supremacy Movement," made up of filmed segments that had been shown earlier in his regular evening newscast, was immediately challenged by a group of guest authorities who had been invited to participate in a supplementary discussion.

Mr. Wallace's program, on which Louis E. Lomax did most of the repertorial leg work, dealt with the self-styled "Muslims" and the "United African Nationalist Movement," Negro groups that preach hatred of the white people and say that Christianity has failed the Negro.

The program described the "Black Supremacy" as a "growing" movement and repeated without serious challenge or reservation the assertion of "Elijah Muhammad" that upward of 250,000 American Negroes were adherents to the cause.

Roy Wilkins, executive secretary of the National Association for the Advancement of Colored People; Arnold Forster, director of the Civil Rights Division of the Anti-Defamation League, and the Rev. Dr. Gardner Taylor bluntly questioned the program's perspective.

They all maintained that the "black supremacists" were far fewer in number and that the program tended to give them an importance that was not warranted. Jackie Robinson, another guest, who was publicly quoted as endorsing the documentary, amusingly walked the chalk line.

In the long run Mr. Wallace should benefit from the censure he received on the air. The "Black Supremacy" movement quite properly could have been examined, but there indeed was a need for much more supplementary material that would have kept the subject matter in more sensible focus. To transmit the wild statements of rabble-rousers without at least some pertinent facts in refutation is not conscientious or constructive reporting.

If both Mr. Wallace and Mr. Lomax were obviously annoyed by the exceptions voiced by their guests, their program nonetheless did score one point. Assuming their positions were clearly reported, some major Negro politicians apparently have not been averse to accepting the support of the "Black Supremacy" movement while piously disclaiming support of their ideas.

Similarly, much of the discussion, when it dealt with substantial issues, was of obvious value. Dr. Anne Hedgman, former administrative assistant to Mayor Wagner, noted that American Negroes could not be immune to the international crosscurrents that reflected the yearning of all peoples for a sense of personal dignity and identity.

Also there was agreement that bigotry and prejudice had to be fought everywhere, regardless of matters of color or religion, and that hate only invites retaliatory hatred. It was a pity that apparent difference within the N. A. A. C. P. over the controversy involving liquor salesmen in Harlem could not have been more thoroughly explored.

If his program on "Black Supremacy" has taught Mr. Wallace the importance of combining initiative to get a story with discernment in judging its significance, the experience should stand him in good stead.

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Queen of All!—

De Lawd' Held On Vice Charge

LONDON, May 29.—William [illegible] Marshall, American Negro actor who played "De Lawd" in a British TV production of "Green Pastures," was charged yesterday with living on the earnings of prostitution.

Marshall, 34, pleaded innocent and was released on bail. The case was continued until June 5. Marshall has been in Britain since September.

[illegible] Wigoder told the court that Marshall lived with a woman known to be a prostitute. She had a separate apartment and Marshall had been seen visiting it on four occasions while she was entertaining clients.

GEORGE E. PITTS

49 Negroes Now Dominating Vaudeville

Pittsburgh Pa.

The fact that Negro acts dominate what little there is left of vaudeville is pointed up by Variety.

Courier Sat 8-1-59

"The Negro vaude house, to all intents and purposes," the article states, "is the only vaudeville left in the U. S. outside of New York where the Radio City Music Hall, a presentation house, and the Roxy, currently on a name-act policy, are the only regular theatres with stage shows. The Apollo, for most weeks of the year, is the only non-Broadway theatre in the U. S. with a variety show."

Other theatres still holding stage shows are the Howard in Washington and the Tivoli and Regal in Chicago.

"The Negro houses have been able to survive with live policies more readily than the paleface outlets because of their ability to use disc names with greater frequency than the white counterparts," Variety points out.

From this end, the stage shows appear to be a really good deal, especially with today's inflationary prices in night clubs. They afford the guy with a little money who might never see a big-time star in a club, a chance to catch an act at moderate prices.

And as Variety puts it, "The top Negro names have been consistently under pressure by various Negro groups to give the hometown folks a chance to view them at pop prices and in their own bailiwick. That was the original pressure that had to be brought to bear on Negro headliners. However, since then, the lures have discovered that they can do very well financially in these houses on a percentage basis."

The snappy 1959 convertible, air-conditioned, pale orchid Mark IV being driven by the former Dorothy Philpot is a gift from famed hubby-singer Billy Williams . . . Dakota Staton (appearing at Houston's Club Ebony at $750 per night) so impressed the owner that he asked her for a return engagement. Dakota said she would come back at $1,500 per night—and he was still interested.

■

SOME ONE should audition talented George Semper while he is vacationing in New York City. The versatile youngster from San Diego has stood in on trumpet for Louis Armstrong, plays all of the Latin-American instruments (bongo, conga, etc.), piano, sax, clarinet, guitar, tympani and vibes. He can be reached at his aunt's, Mrs. Julia Nurse, 590 E. 166th St., Apt. A, phone KI. 2-4177, NYC . . . Shapely Liz Williams is starring in "The Follies of 1910," a hit at the Cape May, N. J. playhouse and is supported by an all-white cast.

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NICE NOTE from a nice guy, Larry Steele, whose "Smart Affairs" at Atlantic City's Club Harlem is just about the greatest. Ben Maksik's Town and Country Club in Brooklyn will benefit when this great revue moves in for an engagement in late September . . . Pretty Pittsburgher Vivian Mason, who with her sister, Mary, owns three taverns, has workmen installing a plush new lounge in the one on Wylie Ave. . . . Harry Belafonte played before a record 12,500 fans at Denver's outdoor Red Rocks Theatre, grossed $27,000 at Seattle, and set another record with a $24,000 gross at Vancouver's 6,000-seat Forum.

■

RED-HOT Nina Simone's hit recording of "Porgy" is going so strong that her singing overshadows another talent of hers. She also is an excellent pianist and is Juilliard-trained . . . Speaking of her recently completed stint in Sweden, gospel singer Clara Ward said, "Everything was so peaceful" . . . The nut was around $15,000 for the Sammy Davis Jr. package at Pittsburgh's Town House, yet the owners of the small night spot made money for the week's engagement.

Margaret Tynes, Conrad Buckner, Back From Russia, On CBS Sept. 27

NEW YORK — Soprano Margaret Tynes and tap dancer Conrad Buckner will appear on the Ed Sullivan special, "Sullivan's Travels: Invitation to Moscow," that will be presented on the CBS Television Network, Sunday, September [illegible] at 9:00 p. m.

They were among a group of American entertainers who recently completed a three-week engagement in Russia. The troupe, led by Sullivan, went to the Soviet Union at the request of the U. S. State Department as part of the cultural exchange program between this country and the USSR.

While in Russia, "The Ed Sullivan Show" played to capacity crowds at the giant outdoor Green Theatre in Moscow's Gorky Park. The acts by the two Negro performers, it is reported, were among the most popular with the Russian audiences. Miss Tynes sang several numbers, including "Summertime" and "He Has The Whole World In His Hands."

Born in Virginia, Miss Tynes spent her childhood in Greensboro, N. C. Her father, former vice president of the Theological Seminary of Lynchburg, Va., and her mother, a teacher, still live in Greensboro. Miss Tynes attended North Carolina A&T College in Greensboro, receiving her degree in music and English. She also studied at the Juilliard School of Music and did postgraduate work in music at Columbia University, both in New York City.

Buckner, known professionally as "Little Bucy," comes from a theatrical family. Both his parents were professional dancers and his cousin, Eva, originated the Eva Jessye Choir in Coffeyville, Kansas. Buckner is a native of Kansas City, Kansas, and now lives with his wife, Bettie Ann, and child, in St. Albans, New York.

In addition to Miss Tynes and Buckner, the Sept. 27 90-minute special will feature such American artists as Rise Stevens, Marge and Gower Champion, accordionist Dick Contino and Hawaiian singer Charles K. L. Davis, all of whom made the trip to Russia with Sullivan. Five or six top Russian acts will also be on the program, which was produced in Moscow.

'Silas Green' Hits the Boards Again

(Courier Press Service)

MACON, Ga. — "Silas Green From New Orleans" is back on the road again.

The fabulous, traveling tent show is displaying its stuff to viewers again, after having folded, although it is not the glittering huge spectacle of the days of the late master showman Charles W. Collier.

Slimmed down and streamlined into a fast-moving variety show for the carnival midways, "Silas Green" is on the circuit of state fairs in the South, and this week is playing at the Southeastern State Fair in Atlanta, Ga., until Oct. 10.

The show is still owned by a Negro, Tar-heel-born Wilbur (Ruddy) Jones of Athens and Cordele, Ga., who bought the show from the late Mr. Collier's family some years ago. There is no pretension that this version of "Silas Green" is intended to duplicate the glamorous outfit of the old days, but it is heading in that direction by slow stages. Mr. Jones hopes to restore the show to its former status of glory and glamor as the greatest thing ever presented under Negro auspices under canvas.

The current show has a unit of 19 persons, headed by producer Sherman H. Dudley Jr., one of the nation's finest producers. It made its debut, as predicted in the Courier last August, in Sedalia, Mo. The show played to the biggest one-day gross ever piled up at a state fair at Nashville, Tenn., recently.

■

Present plans call for the show to leave Atlanta and go to Columbus, Ga.; then Pensacola, Fla., and Savannah, Ga. Then it will swing into a full schedule, travelling by airport limousine bus and a station wagon.

"Silas Green" is being played by Henry Sanford of Atlanta.

"SILAS GREEN" IS BACK

Other key acts include: Carol Fran, singer; the Bingoes, Skeet and Skeeter, dancers, and the show's cute chorus line, plus its own seven-piece combo. It's a fast-moving entertaining piece, with a variety of clean chesty jokes—TWA.

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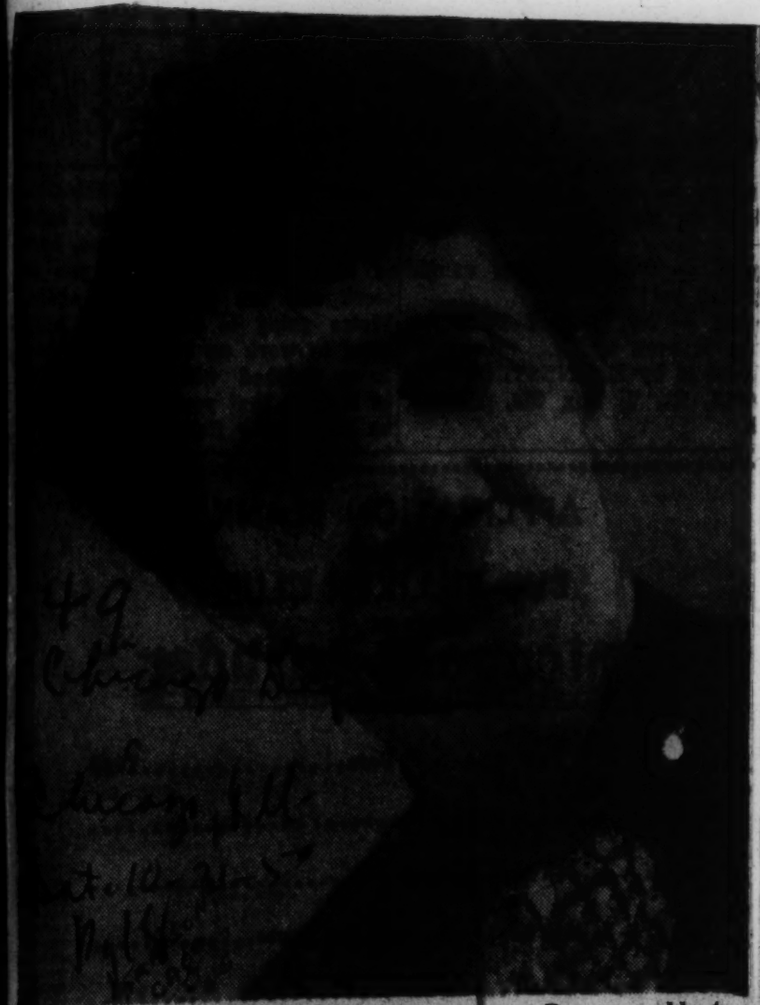

LILLIAN CAVE THOMPKINS
has done more for promotion of dramatic arts in Chicago than anyone Roy was able to find, he says in article below.

Dyr Robert Roy Finds Lillian C. Thompkins Dean Of Dramatic Art

BY ROBERT ROY

If you think of entertainment on the professional level Lillian Cave Thompkins is just another name to you and Drama Inc. just another local dramatic group.

However, if you have followed the little theatre and neighborhood groups you see both from a vastly different perspective. For by any measuring device Lillian Cave Thompkins is the dean of drama on southside; Drama Inc. is the latest of her many attempts to introduce acting and actors to the public and wherever possible to urge them on to greater things in the field of dramatic arts, her own field for many, many years.

• • •

Lillian Cave Thompkins was born in Fulton, Missouri, daughter of Mr. and Mrs. Dave Cave, neither of whom were performers. Her parents had visioned a teacher's career for Lillian and she entered Lincoln University to prepare herself for such a career. However, while in Lincoln she became interested in the drama, visioning for herself a career in entertainment. However, since the field offered little chance for actors of color at the time she returned to Fulton where she began teaching. She taught a little drama but her efforts were mostly spent preparing school plays.

Then she met Edgar Thompkins, a ranking mason who was trumpet player with the organization's band in Cincinnatti, Ohio, whom she married. The Thompkinses moved to Chicago and Lillian Cave Thompson, with time on her hand, once again began working with dramatics. She formed a dramatic group comprising school youngsters and a few older persons who liked the art.

Since then Lillian Cave Thompkins has worked with most of the drama groups in Chicago. She also decided to return to school and entered Chicago Musical College for the study of drama and speech. She also took special courses in modern drama at the University of Southern California.

• • •

Lillian Cave Thompkins, while instructing others, did not lose sight of chance to perform in productions or to direct plays. One of her most heralded contributions to the field of directing and singing was a splendid job done with "Born Yesterday" a Negro Theatre Guild Production. She also assisted Ralph Coleman in directing "Three's A Family" staged by Curtis Hall in 1946.

These were but a few of the many productions Lillian Cave Thompkins played a big role in making attractive and entertaining. Yes what W. C. Handy was to the "blues"; what the Barrymore family was to the theatre; Lillian Cave Thompson has been to dramatics in Chicago. Memory of what she has done and is still doing for drama on Chicago's southside will live long after she's gone from the scene. A talented perfofrmer; a fine director and a student of dramatics are all a part of Lillian Cave Thompkins, Chicago's gift to the entertainment world.

Negro Artists Like Vanishing Americans On B'way Legit Scene

The Pittsburgh Courier
Pittsburgh, Pa. 11-21-59
p. 24.

NEW YORK—Despite a recent hue and cry for theatrical, legit that is, integration, the over-all employment of Negro actors and actresses reached an all time low on Broadway last season. This fact was brought out in statistics just released by the Actors Equity Committee on Negro Integration.

The report by the committee, which has been looking into the situation for the last four seasons, brought out that there were only twenty-four jobs, five integrated ones, available for Negroes on the big lighted street during the '58-59 season. Of this 24, twelve are employed by "A Raisin in the Sun," the engrossing Negro themed production which made history on Broadway.

■

THE REMAINDER of the group is divided between four shows, the lowest number recorded by the group checking the four seasons.

Despite the hue and cry for more integrated shows during this season, there were only five such on the street. This, when totaled against other years, represented a 50 per cent drop. The Equity Committee findings were based on a total of sixty-two shows. According to the report the decline was due to the lack of shows requiring Negro performers.

Earlier this season the Dramatic Guild, The League of N. Y. Theatres and Equity urged that the role of Negro citizens in America be adequately portrayed in the entertainment arts was sent to all managers and producers. —IZZY

Lynn Hamilton Scores In 'Only in America'

The Pittsburg Courier
Pittsburg, Pa
10/28/61
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By MALCOLM POINDEXTER

PHILADELPHIA (ANP) — Lynn Hamilton, a 24-year- old Chicago actress, has become overnight the "darling" of the stage adaptation of Harry Golden's best-seller, "Only in America."

Theatre-goers who packed Forrest Theatre three weeks to see the much-talked-about hit, gave the attractive young star a standing ovation after the closing curtain. Like a young opera prima donna, Lynn acknowledge appreciation with a smile.

"I think I'm getting what I've always wanted," she told newsmen after her sterling performance. She is cast in the role of Helen Cheyney, a scrubwoman who later became secretary to the star, Nehemiah Persoff.

Lynn outdoes all previous performances. She lends realism to both characters, adding a touch of personality that further enhances the role.

She previously won high respect for her performance in "Bell, Book and Candle," during an off-Broadway run. She also has appeared in motion pictures, including "Edge of the City," "Sweet Smell of Success" and "Stage Struck." TV appearances include "Robert Montgomery Presents," U. S. Steel Hour" and "The Investigator."

The young Chicagoan received a Bachelor of Fine Arts degree from the Goodman Memorial Theatre, Chicago. She is currently studying with Frank Silvera.

■

"Only in America," by the same Lawrence and Lee who authored "The Gang's All Here," played the Forrest for three weeks. It opened in New York City on Nov. 19.

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'Ole Satchmo' Spotlighted In Film 'The Five Pennies'

Ole Satchmo is repeating benefits galore from his many goodwill tours abroad and the front page publicity that followed attack of pneumonia that had him bedded overseas.

With picture "Five Pennies" breaking at same time everyone wants to see the man in action who had defied all the days of expectation and returned to the bandstands and his horn rapidly and sensationally.

Result major theatres everywhere including the Esquire in Chicago and the RKO-Orpheum in Minneapolis marquee Louis as co-star with Danny Kaye, the picture's rated top star.

Now don't get the idea Louis and Kaye are the only "names" in the film. Featured are such greats as Barbara Bel Geddes, Bob Crosby, Harry Guardino and Bobby Troup. All top rated performers and musicians.

"Five Pennies" is based on life story of the great Red Nichols and his band by same name. Danny appears in the "Nichols" role and performs magnificently, however no more so than does the great "Satchmo."

Speaking of Satchmo's attack the great musician says he feels as well today as before he was stricken ill. And his performances here in Chicago at the Jazz Festival and in a northside club bear plenty proof of the claim.

'PORGY AND BESS' AGAIN

Further Thoughts on a Second Look At the Filmed Folk Opera

By BOSLEY CROWTHER

SINCE it has become customary for theatregoers who love "Porgy and Bess" to see it and make invidious comparisons every time it is revived, it should become a similar custom for those who enjoy it on the screen to pay it at least a couple of visits and then see it again, in the future —whenever it is reissued, which it certainly will be. For this seems to be the sort of devotion that this particular piece of work inspires, and those who discover the pleasure of it should also find it has certain rich rewards.

For instance, this summer-seared reviewer went back to see it the other night—one of those muggy evenings when the inside of the Warner Theatre felt like the cavern of an icehouse in comparison with the atmosphere outside—and was struck by several interesting aspects of it that come through more forcibly on a second look.

Sinister

One is the sinister characteristic that Sammy Davis Jr. has given Sportin' Life, the flashy and feline little fellow who peddles "happy dust" in Catfish Row. In previous stage productions of this folk opera, Sportin' Life has come through as a sort of droll and impious rascal with the bright, lively quality of a minstrel man. The most recent Broadway rendering of him was that by Cab Calloway, who made him flamboyantly wicked but not devoid of charm and sympathy.

But there's nothing charming or sympathetic about the fellow that Mr. Davis plays. He's a comprehension of evil on an almost repulsive scale. Indeed, of the three major evils that beset the innocent people of Catfish Row and disharmonize their peaceful living, Sportin' Life is probably the most.

The first is the common evil of just a mean and offensive disposition, represented by the bully Crown, who browbeats and terrorizes others because it gives him a sense of power. This is a simple evil. And though Crown does agonize Bess and bring sorrow upon Serena, whose man he brutally kills, he is no more complicated than the second evil, the cruelty of nature, represented by the hurricane, which sweeps down upon the community and kills its boatload of fishermen.

Social Evil

But Sportin' Life is a social evil, a combination of all the vices and tricks that man has invented and developed to corrupt and confuse other men. And this is the comprehension that Mr. Davis' performance conveys in a way that gives more force and meaning to this character in the drama than any previous performance we have seen.

This corruptive and divisive nature of him comes through most interestingly in the way he insinuates himself into the prayer meeting at the picnic and then sings "It Ain't Necessarily So." Out of the mouths of others, this has been a mischievous, sarcastic song, which has tended to ridicule and snuffle the Negroes' solemn piety. But, as Mr. Davis sings it—and appears during the singing—it becomes a vocalization of disdain and contempt for religious faith. He is a sneering, grinning spokesman for downright godlessness and a sly Pied Piper for licentiousness when he leads the people in a wild dance at the end of the song.

Naturally

Oddly enough, Otto Preminger, who directed the film, and Samuel Goldwyn, who produced it, have acknowledged to this reviewer that this emphasis on the evil of Sportin' Life (which adds a melodramatic quality, by the way) was not deliberately calculated. It apparently emerged from the way Mr. Davis naturally played it, from his small, wiry figure and his sinister look. If this is so, credit Mr. Davis. He has added a dimension to "Porgy and Bess."

Notably, too, on revisiting this handsome motion picture translation of the George and Ira Gershwin-DuBose and Dorothy Heyward folk opera is the effective way the music evolves in an almost endless flow, so the melodic eloquence is persistent in the pattern of shifting action and moods. In this respect, the entertainment does have the operatic form, and by such is liberated from the aesthetic demand of realism that some critics of the film have curiously wished to impose. One should not expect this picture to be an absolute of realities; it is more an expression of the spiritual and emotional responses of a community of southern Negroes at a past time in the musical-drama form.

Where, When

It might have been wise if Mr. Goldwyn and Mr. Preminger had specified at the beginning that the picture is set in Charleston, S. C., around 1912. And it certainly would have been better had they chosen another costume for Dorothy Dandridge to wear in the role of Bess than the slit-skirt French cocotte outfit in which she makes her first entrance. This touch of sophistication is not consistent with the community of Catfish Row, nor it is likely that Porgy, the crippled hero, would be attracted by such an exotic dame.

However, the fact that Porgy is made a younger man in the strong, handsome person of Sidney Poitier than he has previously been in performers on the stage does give some technical justification to this display of taste. We only wish he didn't go off in such an aura of optimism at the end, for the tragic implication of the drama is that he will never again find Bess.

To Aid Needy Organizations

'Porgy-Bess' Racking Up Records at Box Office

NEW YORK—Things are good all over for "Porgy & Bess" and its success is a tale of several cities. This success is two-fold at the box office and in the press.

As far as the press is concerned, few film efforts have been given as much space or as many editorials. This coverage has elevated its top stars, however some of its featured players onto a new horizon in the world of make-believe.

Because of it, Sidney Poitier, Dorothy Dandridge, Pearl Bailey and Sammy Davis Jr. are assured of a place in the Hollywood sun. This success, because of the wide editorial exposure given the Samuel Goldwyn production has even rubbed off on featured performers like Brock Peters and Diahann Carroll, who are enjoying a television and night club success that has put them in the charmed circle.

At the box office, the film version of the Gershwin-Heyward folk opera ranks among the undisputed champions. At the Warner Bros. Theatre here, where it is in the seventh week, it's doing capacity business with a $37,000-a-week take. At the McVickers in Chicago, "Porgy" has things its own way at the box office and in two weeks racked up an enormous $60,000.

SPREADING its success to the Coast, it's doing a tremendous $23,000 a week at the Coronet Theatre in San Francisco. Now in its fourth week at the Cathay Theatre in Los Angeles, "Porgy's" box office drive continues full speed ahead and in three weeks has attracted more than $100,000 worth of customers. Yeah! Things are are good all over for "Porgy & Bess."

The money which is attracted to the box office by "Porgy & Bess" has been earmarked for the Samuel Goldwyn Foundation. Benefits derived from this foundation will be shared by worthwhile organizations throughout the country regardless of race, creed, color or national origin. This is the first time in the history of the motion picture industry that the entire profit from a film has been so directed.

Press Sees, Hail Latest Harry Belafonte Film

The second Harry Belafonte pix in which he combines as producer-star was previewed in Chicago last week before large audience of radio, television and press representatives and the reaction was a "loud" approval.

Picture titled "Odds Against Tomorrow" stars Belafonte and features Shelley Winters, Ed Begley, Gloria Grahame, Will Kuluva, Kim Hamilton, Mae Barnes, Richard Bright, Carmen DeLavallade and Lou Gallo. The entire case performs admirably in their all important roles.

"Odds Against Tomorrow" is a bank robbery story with action from curtain to curtain. It brings Belafonte into the gun slinger field via an attempt to get himself out of the trap of a loan shark who is merciless in his demands for payment that Harry cannot make.

During the unreeling Belafonte is shown drawn into a robber mob when all other means of financial aid around his person are exalted. He even goes to the victim and begs for a chance to "pay little less at a time" before finally joining the mob in robbery of a bank and aiding in a scene where murder is committed.

Discussions at the preview included predictions that "Odds Against Tomorrow" would prove to be better box-office than Harry's first, release "The World, The Flesh and the Devil." Despite the bomb wrecking format that ruled the first on concensus of opinion at previews was this one offers more excitement and suspense.

Release date for the Chicago showing has not been set but everything points to opening at a loop theatre before Oct. 1. It may even come around mid Sept. since Belafonte has already been invited to visit the Windy City at that time, supposedly for premier and spotlighting of the picture.

In Technicolor, Too

Sales of Filthy Films to Negroes Make Big Profits

CHICAGO—Thousands of dollars are being reaped from the sea of pornographic films in the South Side, The Courier learned through unmitigated sources.

Brazenly plying their wares which, reportedly, are produced in East Chicago, Hammond and Calumet City and other suburbs located to the south of the city limits, peddlers are said to be taking in anywhere from $25 to $125 for filthy films, 100 feet in length.

During the last part of the summer, peddlers, all of the white race, allegedly, were spotted in East 63rd St. taverns with the imports from "sin cities."

■

POLICE HAVE been on a constant vigil for these filth dispensers, but have had no success in seizing anyone or any evidence that would lead, subsequently, to arrests and crack-downs on hide-outs where such pornography was produced.

In talking with reporters, customers, under the influence of alcohol, have related surprising stories of the "smooth sales" of dirty films in the district, and have laughed at the thought of violators ever being seized by the police.

In a questionable night spot, far east of the Grove, a talkative imbiber told of his purchasing 300 feet of color film from a source emanating out of Calumet City, one of the state's worst sin spots.

■

HE EMPHASIZED that the film, "Playing With Pauline," was in Kodacolor, and had cost him $125 cash. When queried as to where such a film was shown, he answered quickly, "at his private parties, thrown in his home."

Further, he stated that he had purchased films from time to time from "fellers who would not tell their names," and most were 16-milimeter in size.

Since the recent clamp-down on smut in book form, the filthy film business has been booming in the South Side.

One morning, in a tavern located near Cottage Grove, an unknown customer engaged into conversation with a group of patrons, revealed his business, and displayed a box of 8x10 "stills," taken from black and white films.

No sales were transacted there and information concerning the contact of the salesperson was not revealed. After exciting the group, the fellow disappeared on "sin corner."

U of C editor says films of race mixing 'phony'

BERKELEY, Calif. — Screen portrayals of colored-white relations are usually false and leave their supposed subject "vague, inconclusive, and undiscussed," charges Albert Johnson, assistant editor of "Film Quarterly," published by the University of California Press.

In the current issue of the magazine Johnson analyzes race relations as shown in recent movies such as "Island in the Sun," "Imitation of Life," "The World, the Flesh and the Devil," and others.

HE POINTS out that Hollywood has seized upon miscegenation or possible miscegenation as a new source of thrills. However, he notes that Hollywood so far has almost always falsified its portrayals of colored actors on the screen, relying on distasteful stereotypes.

Films have been particularly careful, he says, not to show any colored-white intimacies that might offend Southern exhibitors.

* * *

JOHNSON MAINTAINS that the movie image of the American colored actor is decades behind times. Hollywood, he suggests, should hire tan screen-writers capable of producing real characters, not just caricatures.

He also notes that Hollywood casting has steered away from putting colored actresses in roles of girls who are "passing" in the white world. The whole idea is handled with "farcial cliches," he says.

For instance, it was ridiculous, he declares, for Jeanne Crain to be case as "Pinky." He concludes that if Hollywood deals with race relations as it should, the job should be done with more artistic integrity and less beating around the bush.

Regret Ban On Tolerance Film

NEW YORK — (UPI) — The Anti-Defamation League of B'nai B'rith said that the banning of an anti-tolerance film by the Mississippi Board of Education was "an unfortunate act, filled with tragic implications for educators and Americans generally."

Henry E. Schultz, the league's national chairman, said the film, "The High Wall," is "about as controversial as the Bill of Rights."

The movie, which the league said dramatizes the need for brotherhood and unity among Americans of different religions and national backgrounds, was dropped from use in schools in Mississippi because the board felt it was "controversial."

Schultz said the film was used in Mississippi for six years "without being considered 'controversial' or 'alien' until Mississippi segregationist leaders decided to make it so."

Mississippi Bans Anti-Bias Film

United Press International.

JACKSON, Miss., Oct. 23.—Mississippi's board of education has banned an educational film produced by a Jewish group following protests from segregation leaders.

The board announced yesterday it was permanently withdrawing "The High Wall," a tolerance film, from State Department of Education files because it has "no desire to authorize the circulation of a film that has become controversial."

The film was produced by the Anti-Defamation League of B'Nai B'rith in cooperation with the Illinois Department of Education. It dramatizes abuse and prejudice against a Polish group living in a predominantly Anglo-Saxon community.

State Supt. of Education J. M. Tubb has said he sees nothing objectionable in the film. The other two board members, Attorney General Joe Patterson and Secretary of State Heber Ladner, refused to give their personal views. They cited only the "controversial" angle as a reason for busting it.

49a(3) 1959

12-year-old is too big, youngster, 13, gets job

The Afro-American P.K.
Baltimore, Md.

NEW YORK—Glynn Turman is only 12 years old but he is big for his age. In fact, the youngster grew right out of his job as the son of Ossie Davis and Ruby Dee, the Mr. and Mrs. both at home and on the stage of the Belasco Theatre in "A Raisin In The Sun."

Charles Richardson who is small for all of his 13 years, is of a more stabilized size and has been elevated into the top role of grandson to star Claudia McNeil.

Tyrone Cooper who is smaller and is just 10 is now the understudy for the role that was outgrown by Turman. Literally too big for his breeches, Turman has left the Broadway scene to be swallowed up into the melting pot of the regular school curriculum. He can always tell his teacher that he outgrew an important role in "A Raisin In The Sun," dubbed by Dramatic Critics Circle as the "Best American Play of the Year."

The Lorrain Hansberry dramatic hit, in the meantime, has set up shop at the Belasco Theatre and is doing business as usual. However, there are more medium priced seats within the 44th Street House than were at the Barrymore. As a result, locations are available and can be had at the box office or through the mailing order channels. Starring in the play are Claudia McNeil, Ossie Davis and Ruby Dee. Featured are Louis Gosset and Diana Sands. It was co-produced by Philip Rose and David Cogan and directed by Lloyd Richards for its historic run on Broadway.

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Protest Stops Showing Of Film Starring Belafonte

FAYETTEVILLE, Ga. — (UPI) — A showing of "The World, The Flesh and The Devil," a motion picture film with a controversial racial angle was halted abruptly Friday night at a drive-in theater here after the sheriff's office warned that there may be trouble.

Fayette County Sheriff Hugh Stinchcombe said he sent his deputy, J. A. Jones, to advise the operator to halt the showing of the picture.

Stinchcombe said a group of white citizens protested the film, which tells the story of three persons who are the only survivors following an atomic fall-out. The three are a white girl, a white man and a Negro. Mel Ferrer, Inger Stevens and Negro actor Harry Belafonte star in the film.

The sheriff said a group of white persons in Fayette became riled at the conduct of Negroes at the drive-in theater, which has separate sections for Negroes and whites.

He said that the theater had 400-500 persons - mostly Negroes - and that feeling began running high among the whites watching the film.

Stinchcombe said the operator assured him the film would not be displayed Saturday night.

Screen: 'Odds Against Tomorrow'

Race Prejudice Mars Hold-up of a Bank

ODDS AGAINST TOMORROW, screen play by John O. Killens; from the book by William P. McGivern; directed and produced by Robert Wise for Harbel Productions; presented by United Productions; presented by United Artists. At the Victoria, Broadway and Forty-fifth Street. Running time: Ninety-five minutes.

Ingram	Harry Belafonte
Slater	Robert Ryan
Lorry	Shelley Winters
Burke	Ed Begley
Helen	Gloria Grahame
Bacco	Will Kuluva
Coco	Richard Bright
Moriarty	Lou Gallo
Cannoy	Fred J. Scollay
Kitty	Carmen DeLavallade
Annie	Mae Barnes
Ruth	Kim Hamilton
Eadie	Lois Thorne
Soldier	Wayne Rogers

By BOSLEY CROWTHER

IN an enterprise as ticklish and perilous as robbing a bank, it is impolitic for two participants to be divided by race prejudice. That is the common message to pop out of "Odds Against Tomorrow," a sharp, hard, suspenseful melodrama that came to the Victoria yesterday.

Robert Ryan plays the bigot who frankly scorns and distrusts his confederate, Harry Belafonte, in a stick-up in a Hudson Valley town. And Ed Begley plays the ex-policeman who masterminds the job and tries to maintain the social amenities between his snarling associates.

It is not a pretty complication that John O. Killens has pulled out of a novel by William P. McGivern and wound into a drama for the screen. Nor is it likely to be edifying for the emotionally predisposed and for the young. Basically, it is the story of the planning and commission of a crime, with the three men engaged in the project more or less hardened criminals, including the bright and brazen fellow played by Mr. Belafonte.

Yet this aspect of the Negro is generally erased by the sympathy generated for him as a consequence of the scorn of Mr. Ryan. Mr. Belafonte is the seemingly innocent victim of prejudice that is brutally blunt. So, by the time the crime is committed (and then botched by a freakish twist of fate), Mr. Belafonte seems a sort of hero and Mr. Ryan appears a hateful thug—all of which cannot be too helpful to the cause of race relations as a whole.

Robert Ryan, Harry Belafonte in "Odds Against Tomorrow"

Even though both remorseless robbers are finally killed in a fiery blast that leaves their blackened corposes indistinguishable, there can't be much doubt in the mind of the viewer as to who was the "heavy" in the fight they wage with elaborate fury and theatrical splash before they die.

However, the sheer dramatic build-up of this contemplation of a crime is of an artistic calibre that is rarely achieved on the screen. Under the tight and strong direction of the realist, Robert Wise, whose last similar achievement was the prison film "I Want to Live," the drama accumulates tensely, with fast, easy clarity, and the whole thing has an intensely sharp, true pictorial quality.

Following the proven techniques of the so-called "documentary style," Mr. Wise shot all his outdoor scenes in New York City and Hudson, N. Y., thus catching in Joseph Brun's fine camera the look of actuality. And from his excellent performers he got crisp and credible characters.

Mr. Ryan is brilliant, cold and rasping, as a drifter from the South whose hatreds are ingrained and vicious, recalling the anti-Semitic killer he played in the melodramatic "Crossfire" a dozen years ago. As the butt of his obsession, Mr. Belafonte is firm and sure, a thoroughly credible Harlem musician forced by his passion for playing the horses into a desperate crime. Mr. Begley comes out a solid, scheming, cold-blooded corrupted cop, and Shelley Winters, Gloria Grahame and Kim Hamilton are fine in small incidental roles.

"Odds Against Tomorrow" is a production of Mr. Belafonte's own independent company, which has everything to recommend it but its name, Harbel. This is not too good, phonetically.

U of C editor says films of race mixing 'phony'

BERKELEY, Calif. — Screen portrayals of colored-white relations are usually false and leave their supposed subject "vague, inconclusive, and undiscussed," charges Albert Johnson, assistant editor of "Film Quarterly," published by the University of California Press.

In the current issue of the magazine Johnson analyzes race relations as shown in recent movies such as "Island in the Sun," "Imitation of Life," "The World, the Flesh and the Devil," and others.

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For instance, it was ridiculous, he declares, for Jeanne Crain to be case as "Pinky." He concludes that if Hollywood deals with race relations as it should, the job should be done with more artistic integrity and less beating around the bush.

THE PLAY IS THE THING — Broadway critics again have unanimously acclaimed Lorraine Hansberry's "A Raisin In The Sun." They say the production has lost none of its acting flavor due to the exit of Sidney Poitier and the entrance of Ossie Davis in top role. Shown in tense scene with Ruby Dee and Lonne Elder III, (right) Davis gets over a few personal points to Elder. The fact that in real life, Ruby and Ossie are Mr. and Mrs. brings a unique twist to Broadway since they play the same roles on the Belasco stage.

SCHOOL BOARD ACTS

Mississippi Protests Brings Ban On Film

By CLIFF SESSIONS

JACKSON (UPI)—Mississippi's Board of Education has banned an educational film produced by a Jewish group following protests from segregation leaders.

The board announced Thursday it was permanently withdrawing "The High Wall," a tolerance film, from Department of Education files because it has "no desire to authorize the circulation of a film that has become controversial."

NEED SOBER THINKING

Neither does it wish to widen nor agitate any rifts among our people over questions that must require sober thinking on the part of our state's people and its leadership," the board said.

State Sen. George Yarbrough of Red Banks, who raised the first protest to the film after seeing it at a Parent-Teacher Assn. meeting last month, said he was "certainly glad they withdrew it."

Yarbrough pointed out it had "one scene where white children are playing with a Negro child. It uses the same line of thought that the clever integrationists use —that is, that we are prejudiced because we do not want our children to play with other children."

COUNCIL HAILS ACTION

W. J. Simmons, a Citizens Council official who joined in the protest, said it was "gratifying to note" that the board felt the movie "is obviously unfit to be shown to Mississippi school children."

The film was produced by the Anti-Defamation League of B'nai B'rith in cooperation with the Illinois Department of Education It dramatizes abuse and prejudice against a Polish group living in a predominantly Anglo-Saxon community.

Mississippi Bans Film On Tolerance

JACKSON, Miss. — (UPI) — An educational film, donated by the anti-defamation, was banned this week from further showings in Mississippi schoolhouses.

The film, which preaches tolerance, was withdrawn by the state board of education, "to better serve the interests of all concerned."

Supt. of Education J. M. Tubb has said he found nothing objectionable in the move, "The High Wall," which has been shown in Mississippi schools for the past six years. Two board members, Atty. Gen. Joe Patterson and Secretary of State Herber Ladner, refused to give opinions.

Board members said they decided to ban the film since they have "no desire to aurhorize the circulation of a film that has become controversial." They also said the board does not "wish to widen nor agitate any rifts among our people over questions that must require sober thinking."

State Sen. George Yarbrough of Red Banks raised the first protest after seeing the film last month at a PTA meeting. He called it to the attention of the citizens councils and the State Sovereignty Commission, Mississippi's agency for maintaining segregation. Leaders of both groups joined in the protest.

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Poitier set for movie

HOLLYWOOD, Calif. — Sidney Poitier will return to Hollywood in the summer to play a starring role in "All the Young Men," a drama dealing with contemporary social issues and set against the background of the Korean conflict.

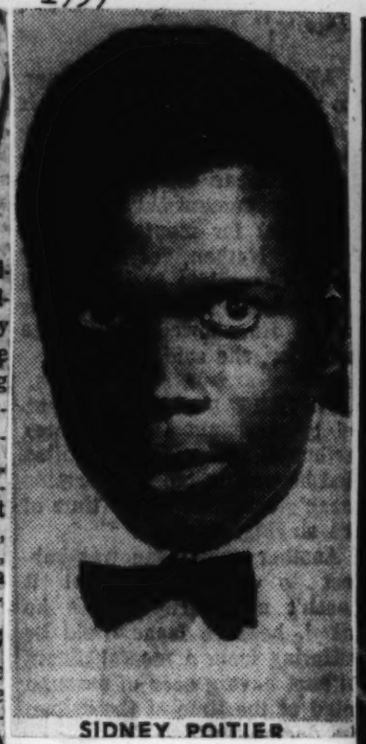
The picture will be made independently by Hall Bartlett Productions, Inc. Mr. Bartlett, a writer - director - producer, wrote the screen play from a story treatment that he co-authored with Gene Coon.

HE PROPOSES to start the picture late in June, but the date will depend on the Broadway success of the play "A Raisin in the Sun," starring Mr. Poitier. It is to open March 11 at the Barrymore Theatre.

The actor last week was one of the five stars nominated for the "best performance by an actor' award to be made April 6 by the Academy of Motion Picture Arts and Sciences. He won the nomination for his performance in "The Defiant Ones."

"All the Young Men' will mark the reactivation of Mr. Bartlett's own company. He had formed a partnership with composition at his recent concert at Town Hall.

Both the audience and critics familiar with the development of Monk in the field of modern jazz appreciated the efforts of the noted musicians.



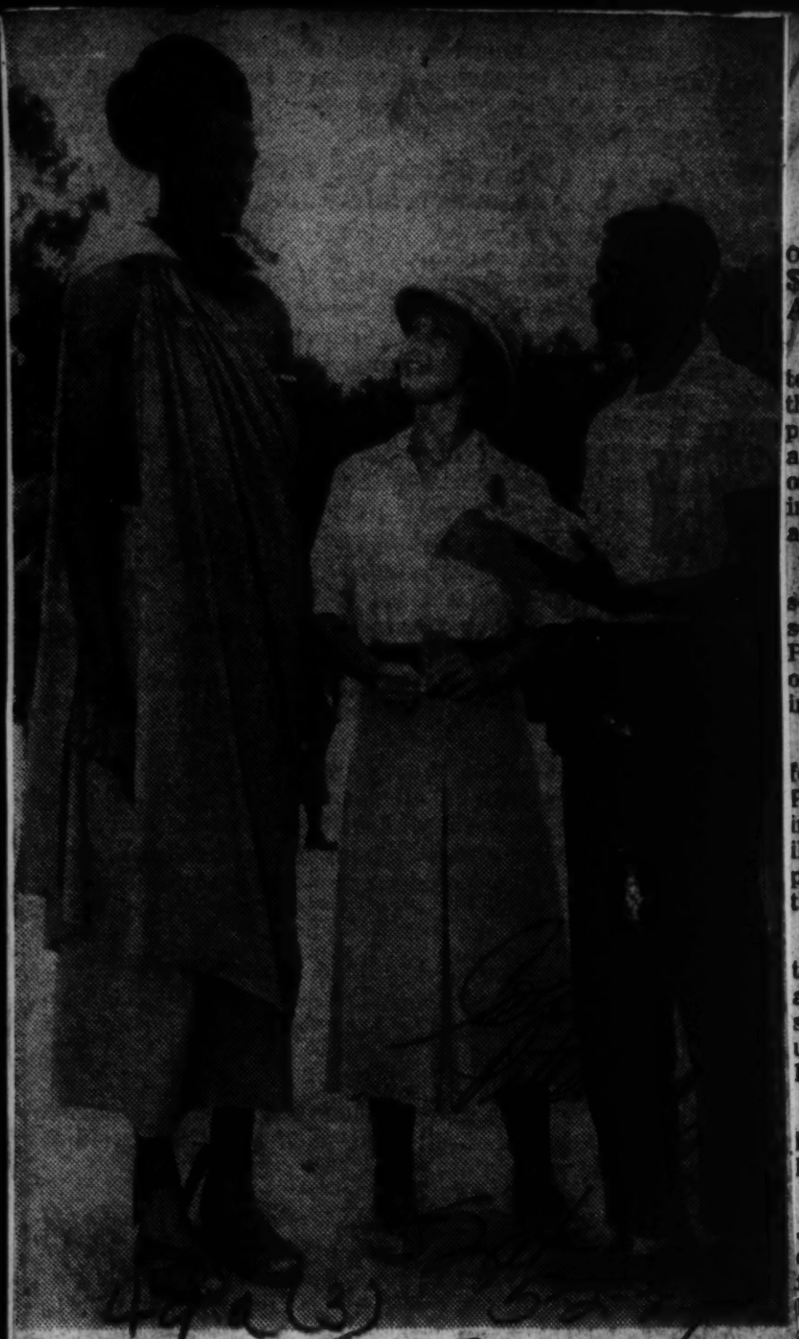
SIDNEY POITIER

Poitier is acclaimed best foreign actor

LONDON (ANP) — The British Film Academy has selected Sidney Poitier for his role in "[illegible]" as the best foreign actor.

The film was given the United Nations award for the best film illustrating one or more of the principles of the UN charter.

Lana Turner, accompanied by John Gavin, attends funeral of her housekeeper-companion in "Imitation of Life." Film remake of Fannie Hurst novel opens at Arcadia Wednesday. (Preview Tuesday.)



Lofty View—A lofty view of things is taken by 6'8" Anthony Davis, who plays a Watusi in MGM's "Watusi," as he chats between scenes with star Taina Elg and a dialogue coach. The African-adventure film also stars George Montgomery and David Farrar, with Al Zimbalist producing and Kurt Neimann directing.

Gov. Patterson's Brother Sues Films for $200,000

COLUMBUS, Ga. (AP)—Samuel B. Patterson, brother of Gov. John Patterson of Alabama, Thursday filed a $200,000 suit against Martin Theaters of Georgia and Allied Artists Southern Distributing Corp.

The suit seeks to recover Patterson's share of 10 per cent of the gross receipts of the motion picture "The Phenix City Story," a movie dealing with the slaying of Albert Patterson, racket busting attorney general of Alabama and father of Samuel and John.

The suit claims that the Patterson family, the widow and four sons, had an oral contract with Phil Karson, an agent and officer of Allied Artists with main offices in Hollywood, Calif.

The agreement allegedly set forth that in return for use of the Patterson name and names of the immediate members of the family, the family would receive 10 per cent of the gross receipts of the film.

The suit estimates that the picture has grossed 10 million dollars and seeks to recover a one-fifth share of the 10 per cent for Samuel Patterson, a resident of Phenix City.

The suit was filed by Al Williams, Columbus attorney, in Columbus City Court.

Albert Patterson was shot down June 18, 1954, shortly after his election. Three men were indicted for murder and one of them, Albert Fuller, former chief deputy sheriff, was convicted and sentenced to life. Arch Ferrell, former circuit solicitor, was acquitted and Si Garrett, former attorney general, spent more than a year in a mental institution and has not been brought to trial.

Belafonte to Make Negro western picture

Harry Belafonte feels he has a responsibility "to break down the historic stereotypes of Negroes in films," according to a UP dispatch from Hollywood.

Accordingly, Belafonte is making a Negro western with his own company, Har-Bel, which will be star his close friend, Sidney Poitier, who has starred on stage and screen in "A Raisin in the Sun," "The Defiant Ones," and "Porgy and Bess."

The film will be called "The Exodusters" and deals with Negro immigration into the West from the South, following the Civil War.

Belafonte continued, "Things are moving well for Sidney and me now, and we're trying to help change the attitude of the entertainment industry. We're opening doors that were closed in the past."

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'Night of Quarter Moon' at Stanton

Film Throws Spotlight on Racial Intolerance

With more courage than usual, "Night of the Quarter Moon" tackles the dual subject of miscegenation and racial intolerance in Albert Zugsmith's production at the Stanton.

After a sharp opening in which stones come crashing through the window of the home of a white man and his quadroon bride, white hoodlums rip up rosebushes and trees outside, the film takes a high-dive into a flashback. There, tottering on the brink of [illegible] outrageously melodramatic courtroom scene which destroys whatever point the screenlight have had.

JUST LIKE RUSSIA

The cruelties visited upon the mates in this mixed marriage of a San Francisco socialite and a beautiful one-fourth Portugese Anglian are sometimes believable, sometimes as far-fetched as the police station sequences which might have come straight out of Russia or Hitler's Nazi Germany.

High and low alike hector our unhappy couple. The boy's family pulls every underhanded trick possible; while the girl's Negro relatives lend what assistance they can, all the while pontificating upon the sorry state of things in a white world.

CLIMAX JUST TOO MUCH

But it is the climactic scene in which the wife, who swam nude down Mexico way, is required to disrobe in court which proves too much to take. Hugo Haas, not one for restraint as he has proved time and again in his own films, pulls out every tasteless stop in this incredible conclusion.

John Barrymore, Jr., and Julie London try hard and at times successfully as the harried couple, but not even their sincerity can win against the shrillness of "Night's" over-all impact.

Aggie Moorehead and Dean Jones play Barrymore's mother and brother; Ann Kashfi Julie's cousin; Nat "King" Cole her night club owner husband; James Edwards, the lawyer who defends Julie in the annulment suit.

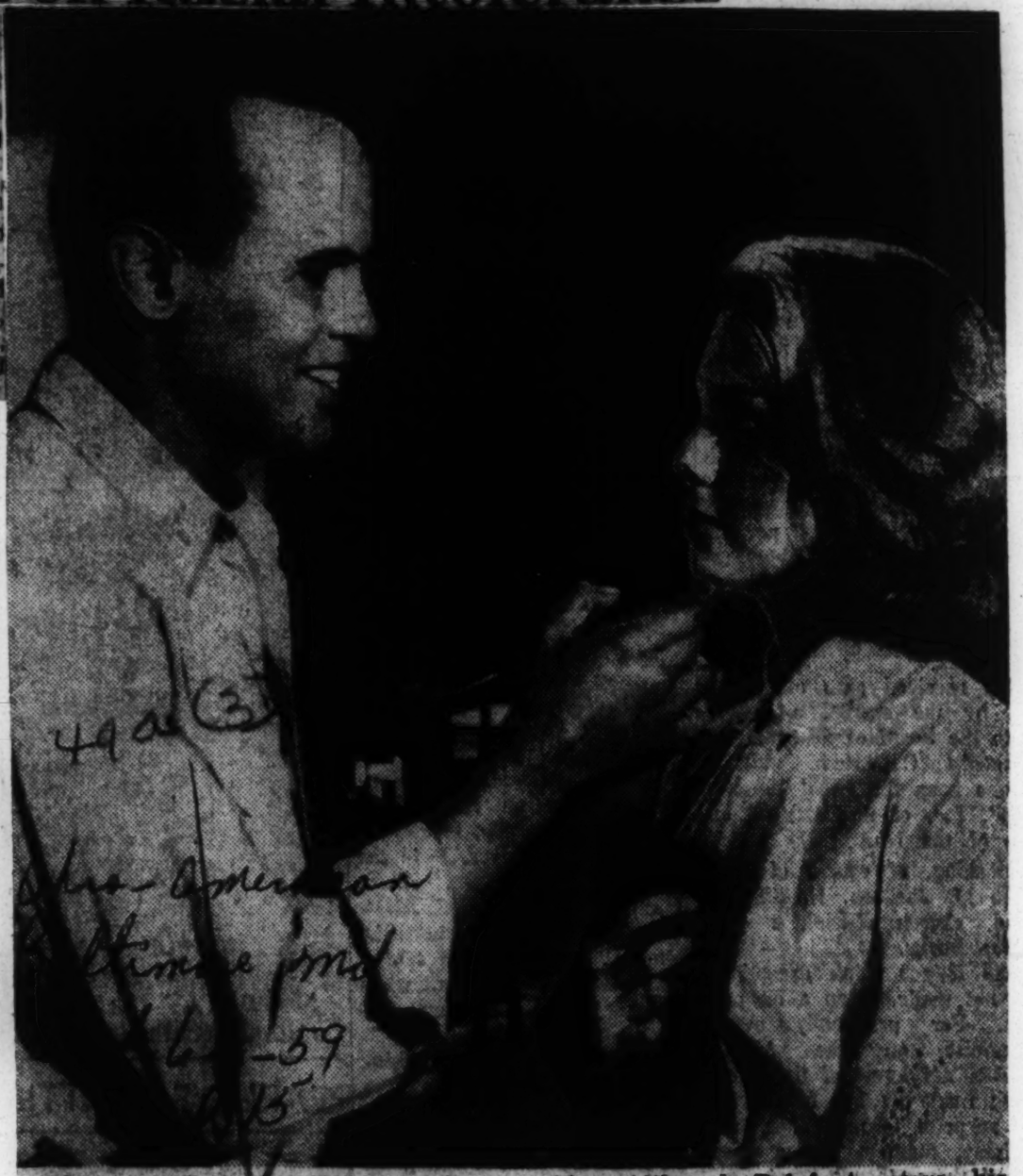
Others struggling through Frank Davis and Franklin Coen's unconsidered script include Cathy Downs, Edward Andrews, Marguerite Belafonte, Robert Warwick, Arthur Shields, Jackie Coogan, Billy Daniels and Charles Chaplin, Jr.

Alabama bans 'Defiant Ones'

MONTGOMERY, Ala. (ANP) —A movie which won the "best American film of '58 award" in Europe, and which was also nominated for an Academy Award was cancelled out of a theatre in Alabama.

"The Defiant Ones," produced by Stanley Kramer and which stars Sidney Poitier and Tony Curtis, was withdrawn last Wednesday from the Empire theatre on the eve of its scheduled showing.

Manager A. B. Covey said he cancelled the movie after receiving a protest from Bruce Wyatt, president, Montgomery Citizens Council. The telegram said the movie is "anti-Southern and pro-integration."



WORLD AND THE FLESH—Co-stars of the forthcoming movie, "The World, The Flesh and The Devil," are Harry Belafonte and Inger Stevens, shown herewith in a scene from the film. Although Belafonte stars, his voice is heard on the soundtrack in the theme song, "Fifteen" and in "Don Laid Around."

Chicagoans Await Althea Gibson's Debut In Movie The Horse Soldiers

If Althea Gibson had had her way she would be a famous singer today instead of an internationally renowned woman athlete. Probably either path would have led her to the role she portrays in "The Horse Soldiers," which opens [illegible] at the State-Lake theatre, for she is eminently suited for the part. Althea plays a courageous girl who faces every hardship her mistress does, even though at the end she must die for it.

Born in the small town of Silver, South Carolina on August 25, 1927, Althea came to New York City at an early date with her parents to settle in an apartment on 143rd Street where her parents still live.

The story of her early years is typical of one virtually brought up on the streets of New York. She learned to fight. She learned to run. But most of all she learned to live, no matter what the circumstances. As she says herself, "she was big and strong, agile, with almost fabulius reflexes. Getting into athletics for her was almost a foregone conclusion, though most of her life she dreamed of being a singer and studied vocal from the day she first realized that she had a voice.

However, it was ambitious and athletically inclined members of her own race, who pointed out to her that to be the success she hoped for, she had to do it in a field where there were few like her. Negro singers — good ones — were around plenty, but a Negro woman athlete, who could attain international stature, was something else again.

Althea was convinced, made her mark — a great one — world wide. When she had attained what she sought — the desire to be her book, "I Wanted to be Somebody, as she points out in body," she then struck out in another direction. The one she had originally planned on, singing. However, her agent, hearing of the role of "Luckey" in "The Horse Soldiers," starring vehicle for John Wayne and William Holden, and Mahin-Rackin Production for United Artists, decided to bring her to the attention of director John Ford. A screen test left no question in any one's mind, but that here was the perfect "Luckey" . . . strong, courageous, and exemplifying the devotion and loyalty of her race.

ALTHEA GIBSON

NEW ROLE FOR QUEEN — Althea Gibson, champion of the world's women tennis players, doffs her queenly garments for her first movie role. The two-time American and Wimbledon titlist is shown here in a scene from the film, "Foot Soldiers," in which she is cast with John Wayne, William Holden and others.

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Screen: 'Anna Lucasta' at the Victoria

Old Play Is Revived With Eartha Kitt

New York

By BOSLEY CROWTHER

If somebody dug down into the play-bin and brought up "Earthquake Sewing-Machine Girl," they could probably turn it into a better movie than has been made by Philip Yordan of "Anna Lucasta."

Not only is the basic fustian in this 15-year-old Broadway play about the shame and salvation of a gold-hearted prostitute exposed with embarrassing naïveté in this incredibly artless film, which was finally given a New York opening at the Victoria yesterday. But also it is directed by Arnold Laven as if he were looking out of the window most of the time, and it is played with surprising amateurishness by a big-name Negro cast.

Eartha Kitt in the role of Anna, the girl who is driven into a life of shame by a bewilderingly knuckle-headed father, slinks all over the place (and all over Sammy Davis Jr.) as if she had been tutored by a snake. And when it comes time to act decent and win the good Navy boy (Henry Scott) she smoothes herself out into the primmest, most benign little trick you ever saw.

It is pure, unadulterated posturing, without concept or conviction, that Miss Kitt does.

As for Mr. Davis' portrait of a sailor fresh off the boat, jive-talking, snapping his fingers, jump-walking and r'arin' to go, it is so completely overacted that it is grotesque and ludicrous. Mr. Davis does sixteen wiggles for every one that the role requires.

In the critical role of the father who throws the daughter out of his home, then gets her back to marry the son of his old side-kick, then tries to destroy what he has done, that fine old actor, Rex Ingram, snorts and slambangs expensively. He does everything but point to heaven and bown "Never darken my door!" But he always seems itching to do it, like the Angel Gabriel itching to blow his

Alongside this horrendous character glides that of an oily son-in-law, played in the glibbest Kingfish fashion by heavy-faced Frederick O'Neal. An assortment of nice domestic ladies are played by Georgia Burke, Isabelle Cooley and Rosetta LeNoire. And the farmboy who falls in love with Anna is played pompously by Mr. Scott.

Sidney Harmon produced this misfortune in association with Mr. Yordan, who also wrote the screen play and thus hasn't a leg on which to stand if he wants to protest the desecration that has been done to a vulnerable play and girl.

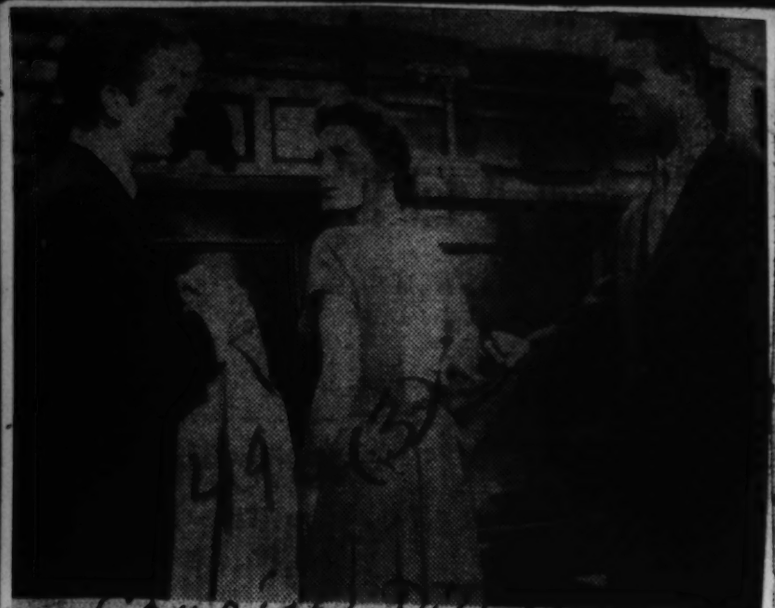
Eartha Kitt as Anna Lucasta

The Cast

ANNA LUCASTA, screen play by Philip Yordan; based on his stage play; directed by Arnold Laven; produced by Sidney Harmon for Longridge Enterridge Enterprises; released through United Artists. At the Victoria, Broadway and Forty-sixth Street. Running time: ninety-seven minutes.

Anna Lucasta	Eartha Kitt
Danny Johnson	Sammy Davis Jr.
Frank	Frederick O'Neal
Rudolph Slocum	Henry Scott
Joe Lucasta	Rex Ingram
Theresa	Georgia Burke
Eddie	James Edwards
Stella	Rosetta LeNoire
Katie	Isabelle Cooley
Noah	Alvin Childress
Blanche	Claire Leyba
Stanley	John Proctor
Lester	Charles Swain
Cop	Isaac Jones
Secretary	Wally Earl

NEW STAR ARISING—Yomiko Fullwood, 6, youngest member of the cast of "The Naked Maja," sits on Ava Gardner's lap in a scene from the picture. Yomiko's mother is Japanese, her father American.



Startling Movie—Julie London is shocked as lawyer James Edwards brings a sensational climax to a dramatic court trial by ripping her dress to expose the color of her skin. John Drew Barrymore, left, rushes to her aid in MGM film, "Night of the Quarter Moon," with Nat King Cole, Anna Kashfi, Billy Daniels and a host of guest stars.

'Night of The Quarter Moon'

Praise for James Edwards In Powerful New MGM Movie

By CHES WASHINGTON

LOS ANGELES—The morning after I previewed the terrific film "Night of the Quarter Moon" at MGM Studio and was still thinking about its powerful dramatic impact, John Drew Barrymore, son of "The Great Profile" and the male lead star of the picture, walked into our courthouse pressroom.

■

I TOLD HIM I had seen the preview, that I had enjoyed it immensely and was just getting ready to pay him a compliment for his portrayal when he cut in to say:

"Well, I guess you know that Jimmy Edwards is a great actor!"

I countered with the sincere answer:

"I was just getting ready to tell you that in my book you and Jimmy really stole the show."

Then Barrymore complimented Julie London, Nat Cole and a few others for their good acting and added:

"I sincerely hope the picture will serve a good purpose."

■

IT'S THIS WRITER'S opinion that this fine film, fashioned skillfully on an interracial theme, should serve more than one purpose. Mainly it should expose the bigotry of some socialites in high places. And again it will prove that our troupers can brilliantly act "heavy" roles, if given a chance.

But here's the story briefly: A rock hurled by insulting teenagers through her front window shatters the happiness Ginny Nelson (Julie London) has had since she married Chuck Nelson (John Drew Barrymore), the son of a wealthy and snooty San Francisco family. Chuck stops the hoodlums but he and Ginny are arrested and the wife is charged with provoking the attack. Under police grilling, Ginny faints and her mind drifts back to their romance in her Mexican paradise.

When she met Chuck there, they fell in love. Ginny warned him she was one-quarter colored. Chuck didn't care, love triumphed and they were married. They were welcomed to San Francisco by Chuck's snooty mother, until she learned the bride was a quadroom. Then Chuck's mother files for annulment after taunting her formerly brain-washed son to say he didn't know she was part-colored.

■

LOUIS ROBBIN (Nat Cole) introduces Ginny to a fine Negro attorney (James Edwards) who gives a brilliant performance as the wife's counsel at the dramatic trial, to bring about a unique and surprising ending.

Edwards once scaled the heights in his performance in "Home of the Brave" years ago, but this writer believes his dramatic triumph in "Night of the Quarter Moon" will draw even greater raves from the critics.

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Johnny Mathis Signs For Movie; Rather Sing Lines Than Act 'Em

By JOE FINNIGAN

UPI Hollywood Correspondent

HOLLYWOOD — (UPI) — Vocalist Johnny Mathis is getting ready for his first movie and he'd just as soon sing his lines as speak them.

"We'll start the picture sometime this year," the 23-year-old Mathis said.

"It's going to be a musical with about 20 minutes of singing and 10 minutes of emoting," he laughed.

"I'd much rather sing anyhow," he added. "I'm not as sure of myself when I'm talking as when I'm singing.

"When I'm singing I know the voice is halfway pleasing and that's half the battle."

Mathis doesn't know what the future holds for him in movies but he's willing to give it the old college try.

"There's a great deal of satisfaction in singing if you're going to convince others that what you're singing is just what you feel," he said.

"It's different though," he said. "In singing you're relying on a lyrical background which is the voice."

The former San Franciscan also had some comments about rock-and-roll.

"I don't sing rock and roll at all," he averred. "The people who make a success as legitimate popular singers will last forever and a day longer than the rock and roll singers.

"And I consider myself a legitimate popular singer," he continued. "I have nothing against rock and roll. It just doesn't fascinate me."

Mathis, currently filling an engagement at he Cocoanut Grove here, recently returned from Australia where he sang to outdoor crowds as high as 15,000.

"The Australians are more inclined to listen to something that is unfamiliar to them than Americans are," he opined.

"It's hard to get Americans to listen to anything that is foreign to them," Mathis added. "By foreign I mean off-beat, unfamiliar songs."

"I'm planning a concert tour with symphony orchestras and will be doing classical tunes," he remarked.

"I started with classics and graduated to popular singing," he said. "We'll sing religious classics and perhaps some folk classics and some by American composers.

"We'll also do some tunes Spanish, French, German and Italian."

Poitier to star in 'All the Young Men'

HOLLYWOOD — Sidney Poitier will return this coming summer to play the role of a marine in the forthcoming film "All the Young Men."

The picture deals with contemporary issues set against the background of the Korean conflict and will be produced independently by Hall Bartlett Productions, Inc.

Sidney will portray a member of a squad of marines of different social origins and social outlooks. Their views become a focal point when they take refuge in a farmhouse to await the arrival of reinforcements.

The exact date of Poitier's arrival to begin the film will depend upon the success of the play, "A Raisin in the Sun," which opened recently at New York's Barrymore Theatre.

Death Of 'Alfalfa' Is Cause For Yarn About Pal 'Sunshine Sammy'

HOLLYWOOD — Carl "Alfalfa" Switzer, the 23-year-old actor who hit the spotlight as the freckled face child actor in the old "Our Gang Comedies" shot to death Wednesday night was a most unusual fellow. That is how those who knew him remember him.

Alfalfa who started out in the interracial films "Our Gang" appeared in more films with mixed cast than any other known player. His latest was semi-comic stint in "The Defiant One" that starred Sidney Poitier and Tony Curtis. He was brought back to the filmland scene for this one after many years of inactivity and not doing as well. This latter role was sufficiently potent to suggest future work for the once famed "Alfalfa" of Our Gang comedies now being re-run on television as "The Little Rascals."

Oddly enough, the trio of septuplans to occupy the one role that made the "Our Gang Comedies" interracial appear to have done best of the lot as grownups. Sunshine Sammy followed with several spots in other films. He also headed a band that fared very well on West Coast after leaving the "kid age." Then there was "Farina," the lad who appeared as a "girl" who went on to get a number of comic roles in pictures. The third and last member cast in "Our Gang" known to the friends as "Junior" Jackson became a combo leader and appeared in some of the nation's top clubs. His socksational engagement at a Chicago club several years ago brought him top billing at the Chicago Defender's Bud Billiken picnic and parade, a spot reserved for top names only.

But back to Switzer, his career and democratic way of thinking. As one producer-director once said, "you can employ "Alfalfa" in any role, interracial or otherwise. Makes no difference to him to his cast opposite him. Nor will he, as some do, shy away from a role because the vehicle is too interracial."

New Africa Film To Be Released

NEW YORK—"New Faces of Africa," an important new film of the seething, stirring continent of Africa, is in production and will be ready for preview showings throughout the early spring and summer.

"New Faces of Africa" is being produced by the Broadcasting and Film Commission of the Commission on Missionary Education of the National Council of Churches.

A crew of technicians, headed by the Rev. Alexander B. Ferguson, director of films for the BFC, covered many thousands of miles that this second largest of the continent during May, June, July and August of 1958, gathering footage for the release.

Important personalities interviewed in preparing for the film include Tom M'Boya, newly elected leader of the All-Africa Peoples' Party in the meeting held recently, in Accra, Ghana, and one of the key leaders in the struggle for independence in East Africa.

Another figure, featured recently in Life's (magazine) two-issue story on Africa, is that of Dr. Julius Kiano, a member of the Legislative Council of the Kenya Colony and another of the brilliant young leaders of Africa today.

An important sequence of the film was photographed in Leopoldville, Congo, and helps to explain how the recent riots have occurred.

seems to have missed his point. One set of [illegible] could view the picture and discuss it thoughtfully and without bias, but another set, dangerously hostile and hot-headed, would view it quite differently and trouble could ensue. I say it could, not would. Too much censorship is not good for any country.

I saw the picture some years ago in a Middle West city and it certainly did not arouse trouble there, although that city was then integrated to a certain extent.

Harold Martin is a thoughtful correspondent, even if he does chuck cats into rosebushes and make pets of parakeets.

F. G. B.

'Birth of a Nation' Should Be Banned?

Atlanta—There is no doubt, of course, that Frank Woodruff is absolutely correct in his opinion of censorship of the picture "Birth of a Nation," but there is also no doubt that Harold Martin is absolutely right in his viewpoint, too, although Mr. Woodruff

Sermon On Race Relations Draws Protests From 2 Leaders Of Atlanta Congregation

ATLANTA (AP)—A sermon on race relations brought two members of the St. Mark Methodist church to their feet in protest against remarks by the Rev. Dow Kirkpatrick Sunday.

Kirkpatrick's sermon drew heavily from the theme of a movie on racial intolerance. He quoted at length verses from a song in the movie, "You Have To Be Taught To Hate."

James B. Wilson, steward, arose during the interim between the sermon and benediction. Speaking so everyone could hear, he said he did not agree with Kirkpatrick's statement that Southerners hate Negroes. He also criticized the minister for "ridiculing the state legislature."

"I'm tired of hearing that stuff over and over," Wilson said. "I don't want anybody telling me I have to send my children to an integrated school.

"Dow is a good friend of mine but his ideas are foreign to our thoughts. The folks that built this church don't think like that."

Wilson has been a steward since the early 1930's and a member of the church since 1913.

Ed Mann followed Wilson and said: "I'm speaking for myself, of course, but I don't want anyone to tell me I have to send my kids to an integrated school."

Another church member who did not want to give his name said Wilson and Mann "did not seem to be speaking for the majority of the people there. I think it would have been a good idea if they had waited to express their views until the evening services when comments and discussion are asked for by the minister."

Kirkpatrick prefaced his remarks with the statement:

'I have not come here to tell you that you must agree with this preacher's attitude about Negroes or public schools or not to be a Christian."

He invited church members to listen "while I talk only about myself."

"Call me what you like, 'communist, duped, do-gooder, fuzzy-minded'" Kirkpatrick said, "but when you ask me who may play on the golf course with me; who may sit on the bus with me; who may visit the public library with me, who may go to my son's school; who may vote in my state; who may worship in my heavenly Father's house, my answer grows entirely out of something the master teacher taught my heart . . . that day at the foot of his cross."

His sermon was in recognition of race relations day, observed Sunday by all Methodist churches.

Henry Armstrong story to be depicted in film

By HARRY LEVETTE

HOLLYWOOD, Calif. (ANP)—Allied Artists Studios here has announced plans for the filming of the life story of Henry Armstrong, former fistic great and boxing's only triple-crown champion.

Armstrong at one time held the featherweight, lightweight, and welterweight titles simultaneously.

ACCORDING TO negotiations, Sammy Davis Jr., the multi-talented entertainer and star of the recent film version of "Anna Lucasta," is being sought for the lead role. The film is to be produced by William F. Broidy.

In addition to Davis, a number of colored actors are to be used in the cast. However, no mention was made as to whether Armstrong himself will be included.

The movie will be based on the life story of Armstrong, known in his ring days as "Hammerin' Hank."

MEANWHILE, it was not immediately known how much Armstrong will receive from the movie rights. However, the studio announced it was working out an agreement with Joseph Wallenstein, who owns the motion picture rights to the book on Armstrong's life.

This is the second attempt to do the Armstrong story. Back in 1938, Harry M. Popkins, now a theatre magnate, tried to produce such a picture, but the deal fell through.

Film story of taboo marriage has King Cole, Cathy Crosby, others

DRAMATIC DECISION is faced by Julie London as Nat King Cole seeks to advise her in a scene in the controversial movie, "Night of the Quarter Moon." Highly dramatic film features interracial cast of Cole, Miss London, Cathy Crosby, Billy Daniels, James Edwards, John Drew Barrymore, Anna Kashfi, Agnes Moorehead and Frank Davis.

HOLLYWOOD — "Night of the Quarter Moon" presents a frank and daring treatment of an unconventional subject.

It is the story of a young couple whose love was considered taboo by the heads of socially prominent families but who defied every barrier put in their way to find happiness.

Playing the romantic leads are Julie London and John Drew Barrymore, with other principal roles enacted by Anna Kashfi, Dean Jones, Agnes Moorehead and Nat "King" Cole and with a group of "guest stars" including Cathy Crosby (in her screen debut), Ray Anthony, James Edwards, Jackie Coogan, Charles Chaplin Jr., and Billy Daniels.

The story begins in Mexico, where Chuck Nelson first meets the lovely Ginny O'Sullivan on a fishing vacation.

When they fall in love, Chuck doesn't ask Ginny for her pedigree. But when they are married and Chuck brings his wife back to San Francisco to meet his aristocratic mother, the shadow of Ginny's past comes to light and Chuck's family does everything in their power to break up the marriage.

THE CLIMAX takes place in a sensational courtroom sequence in which the attorney (James Edwards), engaged by Chuck's mother, attempts to gain an annulment of the marriage on the grounds of fraud. It is in this scene that the attorney rips Ginny's dress off her back to the waist in a dramatic effort to prove his point.

Pivotal scenes of "Night of the Quarter Moon" take place in a night club run by Cole, who sings a new song titled "To Whom It May Concern."

"BLUE MOON," an old favorite, is sung by Cathy Crosby, first member of the famed Crosby clan to enter show business. The nineteen - year-old brunette is the daughter of Bob Crosby and niece of Bing. The picture also features a title song, which is sung separately over the titles by Julie London and Nat "King" Cole.

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Poitier To Play Marine In Picture

HOLLYWOOD (ANP) — Sidney Poitier will return this coming summer to play the role of a marine in the forthcoming "All the Young Men."

The picture deals with contemporary issues set against the background of the Korean conflict, and will be produced independently by Hall Bartlett Productions, Inc.

Sidney will portray a member of a squad of marines of different racial origins and social outlooks. Their views come to a focal point when they take refuge in a farm house to await the arrival of reinforcements.

The exact date of Poitier's arrival to begin the film will depend upon the success of the play, "A Raisin in the Sun," scheduled to open shortly at New York's Barrymore Theatre.

Miss Hansberry will adapt her play for the screen. The release date depends on the length of the run of the play on Broadway.

Negotiations are under way for Sidney Poitier and Claudia McNeil to re-create their stage roles in the film. Mr. Poitier portrays a restless young man who dreams of success and Miss McNeil enacts the role of his mother who wants her children to maintain the older mores.

Negro Girl Wins Beauty Contest At Film Festival

CANNES, France — (UPI) — Cecilia Cooper, 20, of New York City, Tuesday night became the first Negro to win the title of "Miss Festival" in the Cannes film festival.

The bikini - clad Cecilia appeared startled, but less surprised than several contestants, including Andy Nelson, "Miss Paris of 1959," and 13 other girls. She had almost nothing to say at first but a lone American on the jury, Chicago Businessman Robert Apple, said with tears in his eyes: "To see an American Negro girl win an international beauty contest over European whites is something I'll never forget."

The prize carried with it a free trip to the Venice Film Festival this fall and 10 days at a French resort. Miss Cooper said at first she would refuse to make the trip but changed her mind later and decided to go.

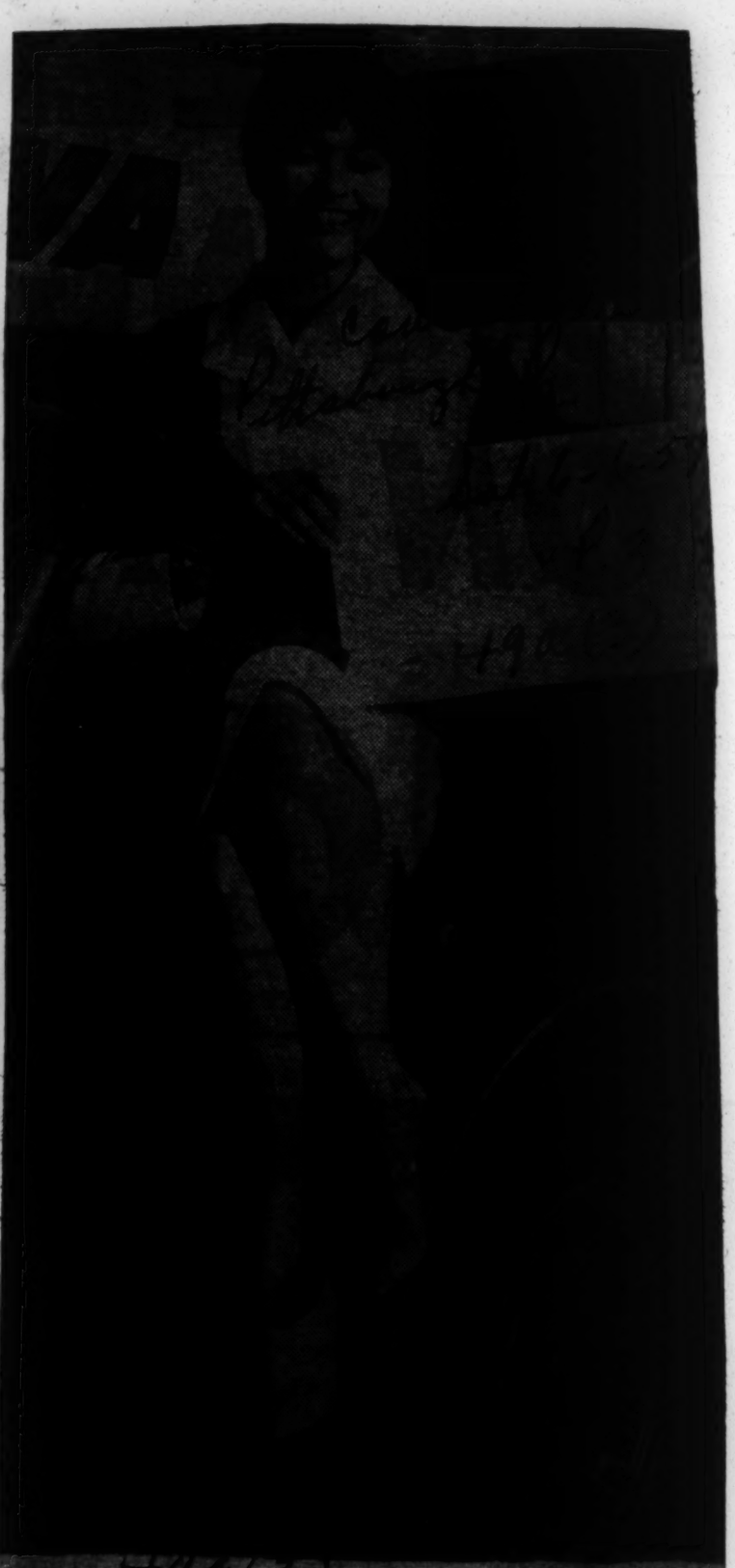
RAISIN IN THE SUN BOUGHT FOR FILM

Susskind to Be Co-Producer of Hit Play for Columbia— Patricia Crest Gets Role

Special to The New York Times

HOLLYWOOD, Calif., March 4 —Columbia Pictures announced today the purchase of screen rights to the hit Broadway play, "A Raisin in the Sun," by Lorraine Hansberry. According to sources in New York, the purchase price for the story of a Negro family in the South Side of Chicago was $300,000.

David Susskind, who has an agreement with Columbia to make one picture a year for four years, will supervise the filming in association with Philip Rose, co-producer of the Broadway version. Filming is slated to begin in June, 1960.



Queenly Pose—Glamorous Cecilia Cooper is shown arriving back in New York aboard a TWA Jetstream from Paris. During her stay in France, Miss Cooper became the first Negro to ever win the Cannes Film Festival Beauty Contest.

Miss. Police Chief Bars Showing Interracial Film

JACKSON, Miss. — (UPI) — Police Chief W. D. Rayfield said Tuesday it was he who asked a theater manager not to show an interracial film, but he said no threat of censorship was involved.

United Press International reported that the city hall stopped the showing of "Kings Go Forth" on the day it was to open here.

Rayfield had refused to discuss the matter but after the story was published he issued a statement saying he asked the manager to cancel the film because of the current race relations in the South.

The film depicts a romance between a white person and a mulatto.

Rayfield said theater manager George Politz had complied voluntarily with his request not to show it and there was no threat to close the movie.

"I appreciated his cooperation," he said. Politz said he substituted another film after the call from Rayfield.

Other movies involving interracial situations have been kept out of Jackson theaters but Rayfield said he had not been involved.

"This is the first time that I remember such a situation arising since 'Baby Doll' was to have been shown here," Rayfield said.

That was two years ago when the city council threatened local action if any theater insisted on showing the movie.

Mayor Allen Thompson said the city council had taken no action on "Kings Go Forth" or others depicting integration, but he conceded the police department had authority to "suggest" that a film not be shown.

Another movie, "The Defiant Ones," probably will bypass Jackson, a theater spokesman said. That film, nominated for the academy award, likewise deals

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'Imitation Of Life' Unfit For Negro Audience

By LAWRENCE F. LaMAR

HOLLYWOOD. — (NPB) — Strongly recommended as a screen vehicle to view from the purely critical standard that will be unfolded here by entertainment editors, but wholly and totally unmerited for Negro theatre patronage, is the edict placed upon the Universal-International studio production now on the screens, "Imitation of Life."

This effort on the part of the young producer is done as a slap to the Negro racial minority, with an added point of insurance that a favorable sized nationwide audience will turn out to see the film justify the effort to reestablish one of the actresses.

As the film and the background for it's remake turns out, the whole thing seems to have been cooked up to give the star, Lana Turner, a vehicle by which she could win back her following on the screen. Not too long ago, when a member of the star's family was involved in a stabbing death, Miss Turner evidently lost considerable favor with her public.

Twenty years ago, when "Imitation of Life" was made with Claudette Colbert as the star, the film made her. The Negro audience fairly "ate up" the picture which featured Louise Beavers and Fredie Washington: the former as the Negro mother and the latter as Peola at the same name studio.

The earlier film gave plenty of work to Negro actors. The present film fails to give artist employment in the same quantity, but also fails to dignify in the same manner the roles portrayed by Negro artists. The role of the Negro mother, assigned to capable (but not in demand) actress Juanita Moore, is given very minor screen credit in relation to that given Louise Beavers in the earlier picture.

The role of Peola, which was originally played by sepia actress Fredie Washington, is taken over by a non-Negro, despite the presence in great numbers of light skinned actresses sorely in need of artistic employment.

Pay African Natives Only 28 Cents A Day

HOLLYWOOD. — (UPI) — Ah, wilderness! Tarzan's next movie, to be shot in deepest Africa, will employ tribal natives as extras for 28 cents a day.

This information comes from Tarzan himself— tall, dark and handsome Gordon Scott, who is set to embark for the Mau Mau country in Kenya for the ape man's latest epic.

At lunch in a Hollywood restaurant, Scott, 32, recalled how the price for extras was set when he made his first Tarzan film in 1955.

"We contacted about 14 tribes in the area," he said. "The first tribe we met was the Masai, and our interpreter offered about 50 of their people one shilling (14 cents) a day. We also offered to shoot them a zebra, and they loved the idea because zebras are tough to trap.

"Well, our director said we ought to pay them more than that —at least two shillings. But the interpreter said, 'No, no! It will spoil them. There's no telling what they'll want next.' We finally settled for two shillings and no zebra."

Scott, a native of Portland, Ore., acknowledged that it was sometimes dangerous to approach the tribes— especially when the Mau Mau were around.

"But," he said, "they're like everybody else— they like money."

According to Scott, some of the tribes have actually heard of Tarzan.

"As for the others," he said, "we learned we could make friends with them by impressing them with physical- prowess. They admire people who are strong or run fast.

"In one scene, I had to climb 60 feet up a rope, hand over hand, then jump off onto a plain and sprint a distance. The Masai were impressed with this. They're so fast they can run an antelope into the ground, but they're weak above the waist because their women do most of the manual labor."

Scott said he himself performs all of the Tarzan stunts— including swinging from tree to tree.

"I was well trained by accident," he said, "I did a lot of trapeze and gymnastics work as a kid."

When he swings around the trees, he said, there are no nets to catch him in case he falls. He added that he usually operates from 15 to 60 feet above the ground.

"Actually, it's not dangerous," he said, "because the hemp rope is tied to strong cables which we string between trees."

Scott revealed that Tarzan's mate, Jane, will not appear in the forthcoming movie, "Tarzan's Greatest Adventure." Scott's wife, actress Vera Miles, once played the part.

"We all feel that it'll be good to put Tarzan back in his element," the actor said, "and we don't think he should have any hindrances like wives or children. He's a wild man, and he should be kept that way.

"The whole idea is to raise the level of the Tarzan movies. We're making this one in color and with a wide screen. It'll cost over a million bucks."

SAYS SHOW BIZ BIBLE

Film Opportunities Scarce for Negroes

(From Variety)

HOLLYWOOD — While overall employment of both performers and craftsmen in Hollywood has increased steadily since the advent of television, the Negro continues to find film opportunities increasingly scarce, with the exception of periodical spurts during "Negro film cycles."

These are the opinions of William Walker, vet actor and a member of the board of directors of Screen Actors Guild, opinions borne out by a check of the industry's various labor organizations governing employees both in front of, and behind, the cameras.

Walker's remarks touched off the survey which revealed that the Negro is virtually non-existent in the industry's various craft unions here and elsewhere.

Not a single Negro is on the rolls of the Screen Directors Guild (1,100 members), Screen Producers Guild (182 members), Motion Picture Film Editors (1,414 members), or Script Supervisors Guild (130 members).

Only Wendell J. Franklin, NBC-TV stage manager, is a member of the Hollywood local of the Radio and Television Directors Guild (estimated 200-300 members).

Out of 1,100 members of Hollywood NABET's force, approximately six are Negroes, according to regional topper Syd Rose, who cited lack of encouragement and inadequacy of training as accounting for the small number.

Of some 16,500 IATSE members here, as few as from one to a dozen are Negroes, a union spokesman noted.

Walker further cited recent instances where qualified Negro craftsmen, trained extensively in theatrical and electronic crafts in universities, and with the practical experience at least of jobs in Armed Forces Radio and Television Service behind them, failed unaccountably in their efforts to land jobs in the various film crafts.

"A lot of strings have to be pulled to get a Negro such a job," Walker maintained.

Walker also pointed out that while in 1945 there were more than 500 Negroes in SAG and Screen Extras Guild, the number had fallen by Jan. 1 of last year to an estimated 25 in SAG and 125 in SEG, a total of 150, or only 30 per cent of the former membership.

This during the concurrent rise of overall membership since the advent of TV, Walker pointed out.

"Just prior to 'Porgy and Bess', there weren't 10 paid up Negro cards in SAG," he added.

Walker further stated "the Negro in (feature) pictures is a case of feast or famine" since pictures with Negroes seem to inevitably turn up in cycles.

He cited as "cycles" the 1946 grouping of "Lost Boundaries", "Home of the Brave" and others; a later group including "Lydia Bailey", "Jamaica Run" and other such pics, all located in the Indies and all made within the same year, and the recent splurge, including "Porgy" and "Anna Lucasta".

It's as if producers stand by until someone else has "nerve enough" to do a feature with Negroes, then jump in, as if to say, "Let's grab off some of that market quickly," Walker declared.

Hollywood Uncovers New Star In 'Take A Giant Step's' John Nash

HOLLYWOOD — Johnny Nash could have awaited an easy spot for His Hollywood motion picture debut, such as the rendition of a movie's title song, or a bit part in a night club sequence. But, in Mechi-Ruth Productions's production of "Take A Giant Step," the 19-year-old singing star has literally one of the most difficult roles ever attempted by a fledging actor.

As "Spence," principal character in the screen version of Negro playwright Louis Peterson's Broadway success, young Nash works in virtually every scene. The role—that of a confused adolescent bedeviled by the knotty problems of budding maturity, loneliness, racial conflict and family misunderstanding — demands superb acting talent.

Withal, rehearsals had no more than begun three weeks ago when the director and more experienced members of the cast — including such veteran performers as Frederick O'Neal, Ruby Dee, Estelle Hemsley — conceded that young Jimmy was a fair match for his role.

"That boy," said Mrs. Hemsley, who has worked 50 years in the theatre, "is a natural."

Indeed it now appears, as filming progresses on "Giant Step" at the Universal-International Studio, that Johnny Nash will crash the ranks of dramatic stars on his very first try.

Yet, as startling as this happens to be, Johnny's promised achievement in "Giant Step" hardly surprises intimates who have followed his sensational flight to fame as a ballad singer.

For, the fact is, it was less than 18 months ago that [illegible], a Houston-born ex-cadet [illegible] national attention by [illegible] first prize ($5,000) in [illegible] Godfrey "Talent Scouts" [illegible].

No more was [illegible] than his inspiring rendition of the song "I Believe" to convince Godfrey, a wise and shrewd [illegible], that Johnny's potential was limitless. Godfrey immediately placed the boy on his programs as a regular.

Faulkner Novel, 'The Sound And The Fury' CinemaScope Drama With Steller Cast

Jerry Wald's CinemaScope production for Twentieth Century-Fox of William Faulkner's "The Sound and the Fury," one of the most important literary properties of our time will open March 5 at the Gallo Theatre. Yul Brynner, Joanne Woodward and Margaret Leighton head a powerful cast which enacts this emotional tour de force that probes into the lives of an old-and once proud Southern family. It is both a story of weakness and strength, of absorbing interest and excitement.

Set in the mythical town of Jefferson, Mississippi, as are most of the Nobel and Pulitzer Prize winning author's stories, the drama revolves around the personality of Jason Compson, the adopted son of the family, who tries to free at least one member of the klan, Quentin, his stepsister's illegitmate daughter, from the blight that had plagued them so long. Jason's personality, hard and dynamic, is the motivating force that relentless drives the film forward.

Yul Brynner portrays this role, which is apart from anything he has ever attempted before. It even requires him to wear a hairpiece. As the seventeen year-old Quentin, a tortured adolescent, Joanne Woodward has a role commanding every bit the artistry and forcefulness of her Oscar-winning "The Three Faces of Eve." Margaret Leighton, a stellar light on the London stage, who scored an American triumph in the Broadway hit, "Separate Tables," makes her U. S. film debut as the stepsister who abandoned her child shortly after birth. Also featured are Stuart Whitman, Ethel Waters, Jack Warden, Francoise Rosay, John Beal, Albert Dekker, Jean Carson, Stephen Perry and William Gunn.

Ella to Sing Movie Title Song

HOLLYWOOD — Ella Fitzgerald, recently [illegible] one singer in a nation-wide poll, has been signed by Paramount Pictures to sing the title tune for their "But Not for Me," a Paramount release.

Miss Fitzgerald also will cut a disc of the Gershwin hit for Verve in connection with this comedy, which stars Clark Gable, Carrol Baker, Lilli Palmer and Lee J. Cobb.

ACTING NOW HER RACKET — Tennis queen Althea Gibson (left) shown as she appears in her movie role during a scene from "The Horse Soldiers," a five-million-dollar Civil War film. Althea works with stars John Wayne (right), William Holden (center) and Constance Towers. In above scene Holden brings Miss Gibson and Miss Towers to his commanding officer, Wayne, after it was discovered the Southern women (Althea portrays a slave) had been eavesdropping on Northern officers planning a raid.

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"Imitation" Role Provides Juanita Moore Chance for Rapid Rise to Film Heights

As often happens, a second career will bloom for an entertainer's personality, after the first, doing, exceed the first. The brilliant new motion picture future forecast for Juanita Moore, who plays humble Annie Johnson opposite Lana Turner in the modern version of "Imitation of Life," now at the Clabon Theatre, bears latest witness to the statement.

Miss Moore had long been considered in the top flight of Negro songstress and her popularity in night clubs, ranging from New York's Club Zanzibar to London's Palladium and the Moulin Rouge in Paris, has never been questioned. However, as she often hinted modestly to friends, "There's a difference between topflight and the top."

Her first break as an actress came in Los Angeles in a "little theatre" production of Jean Paul Sartres' "No Exit." Film scouts admired her work and she found her way into supporting roles, including a part she wanted in "Lydia Bailey," then did stage parts for "Take One Giant Step" and "Anna Lucasta," then came back to Hollywood for a succession of film parts, including roles in "A Band of Angles," "Affair in Trinidad" and "Something of Value". Meanwhile she also had essayed a few television parts. Then came the gap that occurs in many careers in show business, as if a chapter had ended.

At Universal-International, in the meantime, producer Ross Hunter, who had been eminently successful in modernizing "Magnificent Obsession" for the film company now had a new assignment, "Imitation of Life." The Fannie Hurst novel had been a great success for Universal in the 30's and they wanted a new version. Hunter also had his "Magnificent Obsession" director, Douglas Sirk, to team with him again.

More than 40 Negro actresses--among them Pearl Bailey and Marian Anderson--were considered for the role that won fame for Louise Beavers in the 1934 version. The two spent weeks on personal interviews, and in studying film footage of the prospect.

"But we knew our search was over," said Hunter, "She had all the natural qualities of sincerity and warmth we were looking for, as well as the obvious ability. We quibbled over many of the others, but we were both in almost instant agreement on Juanita."

Miss Moore's role in "Imitation of Life" is considered one of the screen plums of the year. She plays a widow whose fair-skinned daughter wants to "pass" as white and disown her mother in the process.

Besides Lana Turner and Miss Moore, leading players in "Imitation of Life," which is in color, are John Gavin, Sandra Dee, Dan O'Herlihy, Robert Alda and Susan Kokner. Earl Grant, though unseen, sings the title song, and the famed Negro spiritual singer, Mahalia Jackson, is featured in the well-known funeral sequence, singing "Trouble of the World."

JUANITA MOORE has the memorable role of Annie Johnson in Universal-International's "Imitation of Life," in color. The modern version of Fannie Hurst's celebrated novel also stars Lana Turner, John Gavin, Sandra Dee, Dan O'Herlihy, Susan Kohner, Robert Alda and Mahalia Jackson.

For the closing scenes of "Imitation of Life" now at the CLABON Theatre, Lana Turner wore the first Blue Mist Mink coat ever made. The color which is the result of a long period of specialized mutation breeding is a slate grey with a definite blue overtone. There are now a few coats of the same new color on the market for around fifteen thousand dollars.

'DEFIANT ONES' IS CITED

Called Best U.S. Film in 58 by Foreign Press Critics Here

The Defiant Ones" has been selected as the best American film of 1958 by the Film Critics Circle of the Foreign Language Press of New York. The annual awards were announced last night in a broadcast over radio station WINS.

Other citations included: "A Night to Remember," the best British film of last year; "He Who Must Die," best foreign film; David Niven of "Separate Tables" and Spencer Tracy of "The Old Man and the Sea" tied for best acting honors; Deborah Kerr, best actress for her role in "Separate Tables."

Ex-Dancer Composer for New Movie

NEW YORK—William Joseph, whose theatrical travels took him throughout the world as the other half of the Spic and Span dance team, has been signed to write the musical score for six films to be produced by Joseph Green.

The new role of the former dancer-turned-playwright-composer Gibson's Redcaps is a rare one for members of the race. The movies are all-white and will be done here and in Hollywood.

AS A TEST of his ability, Green assigned the 32-year-old Joseph to write the entire score for the already completed flicker, "Thanks for Girls." The picture is a full-length one and is in color. "Span" wrote 21 tunes for the production, which is scheduled for release next month.

Filmed in New Jersey and Manhattan, it stars Lorie Vickers, California's answer to France's Brigitte Bardot. Kim Arris will also be seen in the musical comedy.

New Assignment—William Joseph, shown with Lorie Vickers, has been signed to write the musical score for six new Vickers to be released by Film Productions. The former dancer was given the new assignment after writing 21 songs for the up-coming all-white musical comedy, "Thanks for Girls."

'Sgt. Satch'—Leroy (Satchel) Paige, the ageless baseball wonder pitcher, has thrown his confused biographers another curve — he's turned movie actor. The lanky hurler makes his bow as a disciple of the Stanislavsky method before the cameras in MPL Productions' "The Wonderful Country." Satchel's first role is that of an Army sergeant who is forced to command an entire company following the death of its officers.

Montgomery Bans "The Defiant Ones"

MONTGOMERY, Ala. (ANP) — A movie showing a Negro and a white man chained together in several scenes and fighting in others was cancelled by a Montgomery theater after its showing was protested by a local White Citizens Council head.

"The Defiant Ones," starring Tony Curtis and Sidney Poitier, was withdrawn from the theater by Manager A. B. Covey after receiving a telegram from Bruce Wyatt, president of the Montgomery Citizens Council saying the movie was "prointegration and anti-Southern."

The movie and the two stars were nominated for an Academy Award for the best picture of the year and the best actors respectively. Some scenes in the movie show Curtis and Poitier fighting and chained together following a prison break.

Marian Anderson Film Wins Award

NEW YORK (ANP) — Two CBS television network programs, "The Lady from Philadelphia," story of Marian Anderson's Asian concert tour, and "Class of '58," a study of American high school education, won American Film Festival honors at the organization's awards dinner in the Statler Hilton Hotel recently.

"The Lady From Philadelphia," a presentation of the "See It Now" series, was adjudged the best film in the field of international relations. Produced by Edward R. Murrow and Fred Friendly, it was broadcast originally, Dec. 30, 1957.

"Class of '58," a program of "Twentieth Century" series, was cited as the best in the field of education and child development. It was produced by Stephen Fleischman and was broadcast March 23, 1958.

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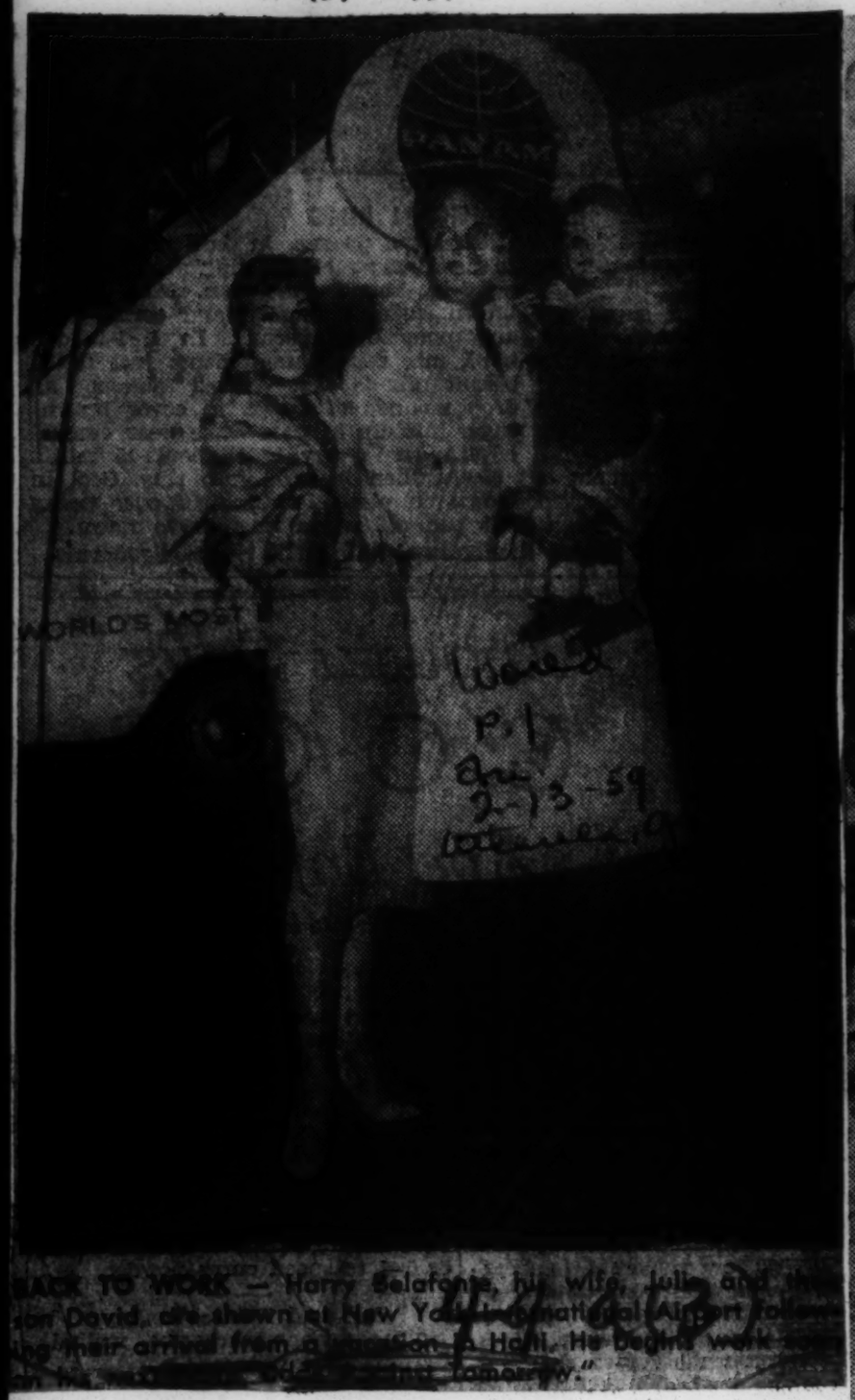
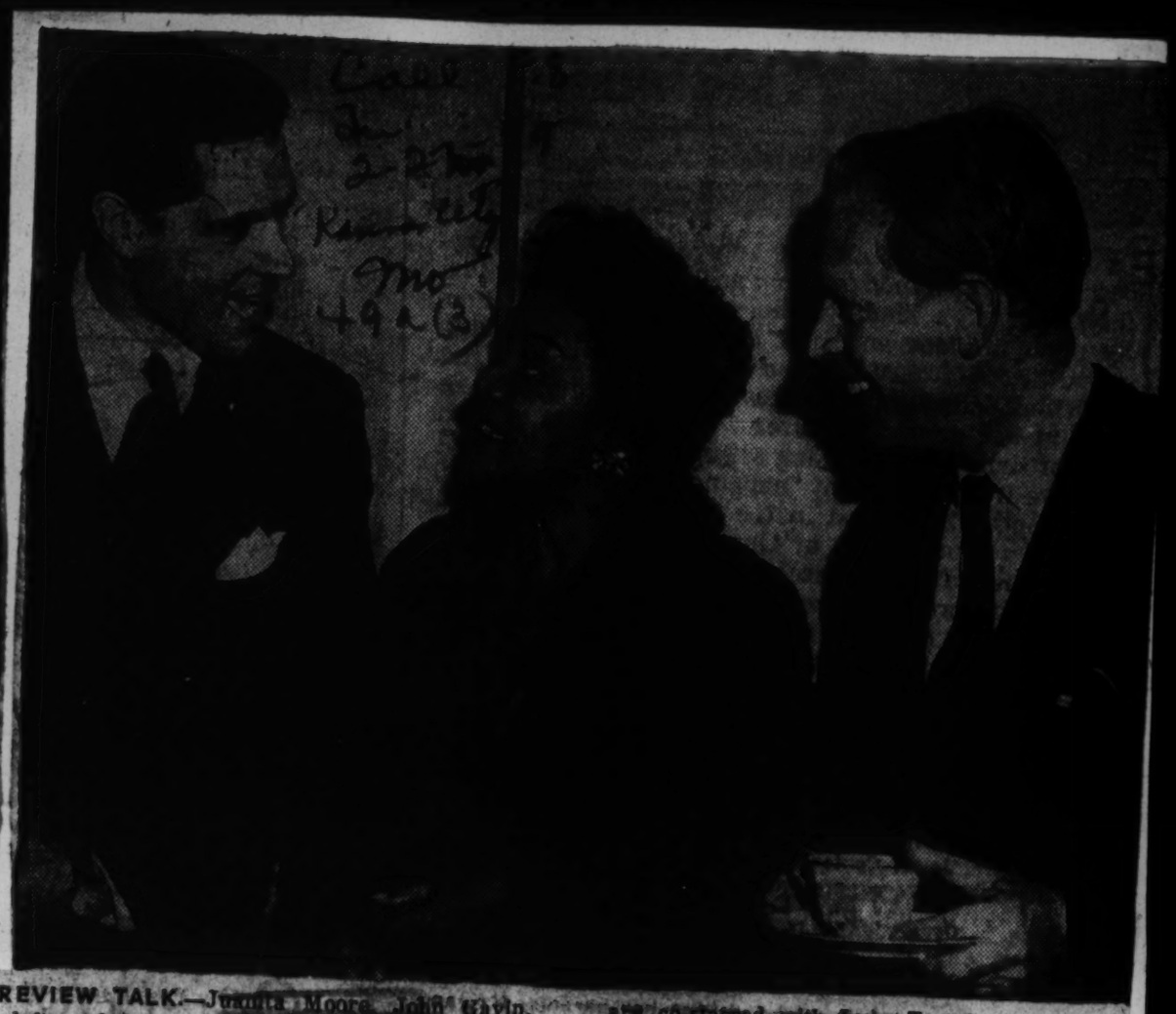


BACK TO WORK — Harry Belafonte, his wife, Julie and their son David, are shown at New York International Airport following their arrival from a vacation in Haiti. He begins work on his new picture, "Odds Against Tomorrow."

"SATCHEL" PAIGE, the ageless baseball wonder-pitcher, has thrown his confused biographers another curve—he's turned movie actor. The lanky hurler makes his bow as a disciple of the Stanislavsky method before the cameras in MPL Productions' "The Wonderful Country," a story of romance and adventure below the border, starring Robert Mitchum and Julie London for United Artists release. Satchel's first role is that of an Army sergeant who is forced to command an entire company following the death of its officers. On the Durango, Mexico location setting, the local youngsters ignored the high-priced Hollywood stars and made a B-line for "Satch."

ATTEND PREMIERE.—Actress Lana Turner, left, and her daughter, Cheryl Crane, arrive at the Screen Directors Guild theater Wednesday, February 18, for the premiere of the controversial film, "Imitation of Life." Miss Turner stars in the film.



PREVIEW TALK.—Juanita Moore, John Gavin, left, and Dan O'Herlihy get together for "shop talk" following a press review of Universal-International's "Imitation of Life" in which they are co-starred with Lana Turner, Sandra Dee and Susan Kohner. The modernized film adaptation of Fannie Hurst's novel was produced by Ross Hunter and directed by Douglas Sirk.

CITY HALL QUIET

Racial Censorship On Movies Charged

By CLIFF SESSION
United Press International

Theater Manager George Pollitz complained today that a clandestine City Hall racial censorship is keeping some of the top current movies from reaching Mississippi's capital.

Several other theater managers who declined to be quoted by name supported Pollitz' claim, saying city officials are quietly pressuring them not to show movies showing racial integration.

But no one at City Hall would admit it, and the theater men were reluctant to protest openly for fear of being branded as integrationists.

One theater last week scheduled "Kings Go Forth," a movie concerning a romance between a white man and a mulatto. The movie was advertised and the film was received, but it never opened.

Pollitz said he received a call from City Hall the day the film was to open. He substituted another film, he said.

"I try to cooperate when ministers ask me not to run a movie if there's a good reason for it," Pollitz said. "But this was just City Hall. I don't understand it."

Mayor Allen Thompson said he knew nothing about the picture being canceled. Police Chief W. D. Rayfield refused to talk about the matter.

Theaters over the nation are clamoring for "The Defiant Ones," starring Tony Curtis and Negro Sibney Poitier. But one manager here said he has no plans to show it.

Another manager said such movies as "King Go Forth" and "The Defiant Ones" would have played here before the 1954 Supreme Court integration decision.

He pointed out that "Pinky," a film about a Negress passing as white, played here several years ago, but he couldn't "touch that movie with a 10-foot pole now."

Two years ago "Baby Doll" was banned here. City Council threatened legal action if any theater insisted on showing the movie, which deals with sex antics of a low-class Mississippi family.

May Not Release 'Birth of Nation'

NEW YORK—TV film purchaser Paul Killiam, who recently acquired the race-baiting "Birth of a Nation" motion picture, said that he has "no wish or intent to engage in efforts to sharpen racial animosities. My efforts," he declared, "are merely to produce film and TV shows without offense to anyone insofar as this is possible."

In a letter to NAACP Executive Secretary Roy Wilkins, Mr. Killiam explained that "The Birth of a Nation" had been purchased along with other early films and further stated that "it will be some time before we get around to the actual problem of how it may fit into our TV series, if at all."

■

MR. WILKINS had written Mr. Killiam and Saul J. Turrell, television film distributor, urging them to reconsider the plan to release the old D. W. Griffith film "in light of the nature of this film." He recounted the NAACP's opposition to the showing of the film since 1915 when it was first released. "The Birth of a Nation," he pointed cut, "is a picture of hatred and of lies" which "glorifies the ku klux klan, completely distorts the role of the Negro in Reconstruction, and arouses racial hate."

Mr. Killiam's letter was in reply to the NAACP leader's protest against the proposed release of the film for television showings.

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Pioneer Radio Station WERD Celebrates Tenth Anniversary

J. B. BLAYTON, JR.

...ore is more to pioneering than ...going before.' Real pioneering ...s going before and leaving a ...difficult trail for those who ... It is the consensus of opin... that Radio Station WERD, in ...ering Negro ownership, man...ment and operation in radio, ...d a path that leads to a field ...mitless opportunity.

...pioneering as in everything ...here is always the element of ... But who can question or ...ccept the chance when it is taken by one whose leadership and interest in the Negro in business has proven it self time and time again in a variety of enterprises. J B. Blayton, Sr., whose farsightedness ten years ago launched the institution of WERD stands unopposed as the champion of the makers of Negro businesses and Negro business men.

From the time of its conception until now, Radio Station WERD, under the inspired leadership of J. B. Blayton, Jr., who is general manager, has consistently worked toward the end that WERD is truly the voice of progress and the voice of all the people. To say that WERD has worked diligently with religious, educational, civic, economic and social agencies does not suffice. Rather, let it be known that WERD on realizing the impact and usefulness of its powerful medium recognizes a pertinent obligation to all the people in its broadcast area.

STARTED IN 1949

Radio Station WERD began broadcasting at 6:45 a. m. on Oct. 3, 1949 as a commercial radio station. This was the first time in the history of the United States that a radio station was solely owned and operated by Negroes. During its first year of operation WERD proved itself to be long overdue.

The program standards of WERD followed since the purchase of the station, place special emphasis upon cultural and educational programs in order to promote higher standards of living among Negroes in the community. By its standards WERD has endeavored to promote a better understanding between the white and Negro races in the South. The standards provide that good citizenship and clean living will be stressed; that educational features will be broadcast with the aid and advice of recognized educators of the area and will be designed to contribute to the intellectual well-being of the WERD listeners.

22 STAFF MEMBERS

The present WERD staff consists of 22 employees, Mr. J. B. Blayton, Sr. is the President of Station WERD; J. B. Blayton, Jr., is General Manager; A. H. Saddler is Sales Manager; Preston Mobley is Program Director; and Jerome Johnson is Acting Chief Engineer. Other staff members include: Mrs. Margaret Ross, Secretary to the General Manager; Alice Wyche, female announcer and Secretary to the Sales Manager; Mrs. Birdie Carter who is serving as Secretary to the Program Director, during the Maternity Leave of Mrs. Dollie M. Donald; Katherine Lewis, Receptionist and File Clerk; Miss Barbara Anita Smith, typist and file clerk; Emory Baldwin, Salesman; Homer Hardy, Engineer; Charles A. Robinson, Engineer; Jimmy Whittington, Announcer; Roosevelt Johnson, Announcer; Esmond Patterson, Announcer; Paul Flagg, Announcer; Bill Tunstall, Announcer; Betty Baldwin, Announcer; N. H. Bronner and Jack Moore, Public Relations; James A. Cooper, Collection Manager; Graham Jackson, Organist; and Arthur Banks, News Analyst.

This week marks the climax of WERD's tenth anniversary. The highlight of which will be a giant parade leading into the MorrisBrown Tennessee Football game on Saturday, Oct. 3rd. Other activities during WERD's Anniversary have included weeks of special emphasis on their Disc Jockey personalities. During these weeks the D. J.'s broadcast their programs from WERD's street level studios located at Bronner Brothers Beauty Center on Auburn Ave. These special weeks included the following:

August 23 - August 29 — "Paul Flagg Week."

Aug. 30 - Sept. 5 — "Jimmy Whittington Week."

Sept. 6 - Sept. 12 — "Roosevelt Johnson Week."

Sept. 13 - Sept. 12 — "Esmond Patterson Week."

Sept. 20 - Sept. 26 — "Bill Tunstall Week."

SPECIAL EVENTS:

Sept. 30 — "Hungry Club" - Special Message on the Community Significance of WERD by Mr. Cochran, Director of the Butler St. Y. M C. A Broadcast, 12:45 p. m. WERD.

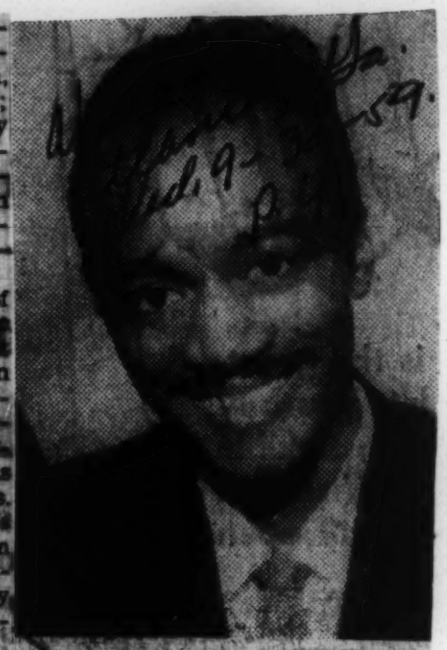
Oct. 2 — "Kaffeklatch" - Twelve noon to 3:00 p. m. (WERD Studios)

Oct. 3 — "WERDville Parade" into the Morris Brown - Tenn. A. and I. Game) 12:00 Noon.

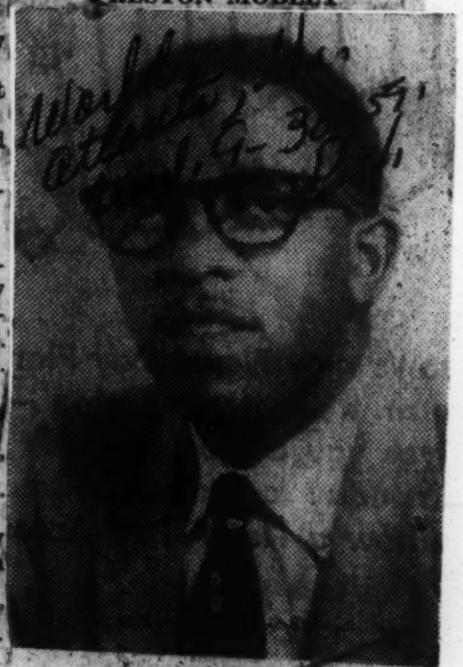
Oct. 4 — "WERD Anniversary Gospel Program - City Auditorium (3:00 p. m.)

Oct. 4 — "Miss WERD Contest" and Anniversary Jazz Show - Magnolia Ballroom. (8:00 p .m.

(Adv.)



PRESTON MOBLEY



A. H. SADDLER

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ELLA FITZGERALD'S guest appearance on Gary Moore show last week was one of the most spectacular spotlightings of the season. Here Miss Fitzgerald is shown in one of closing scenes on the show with the famed television personality.

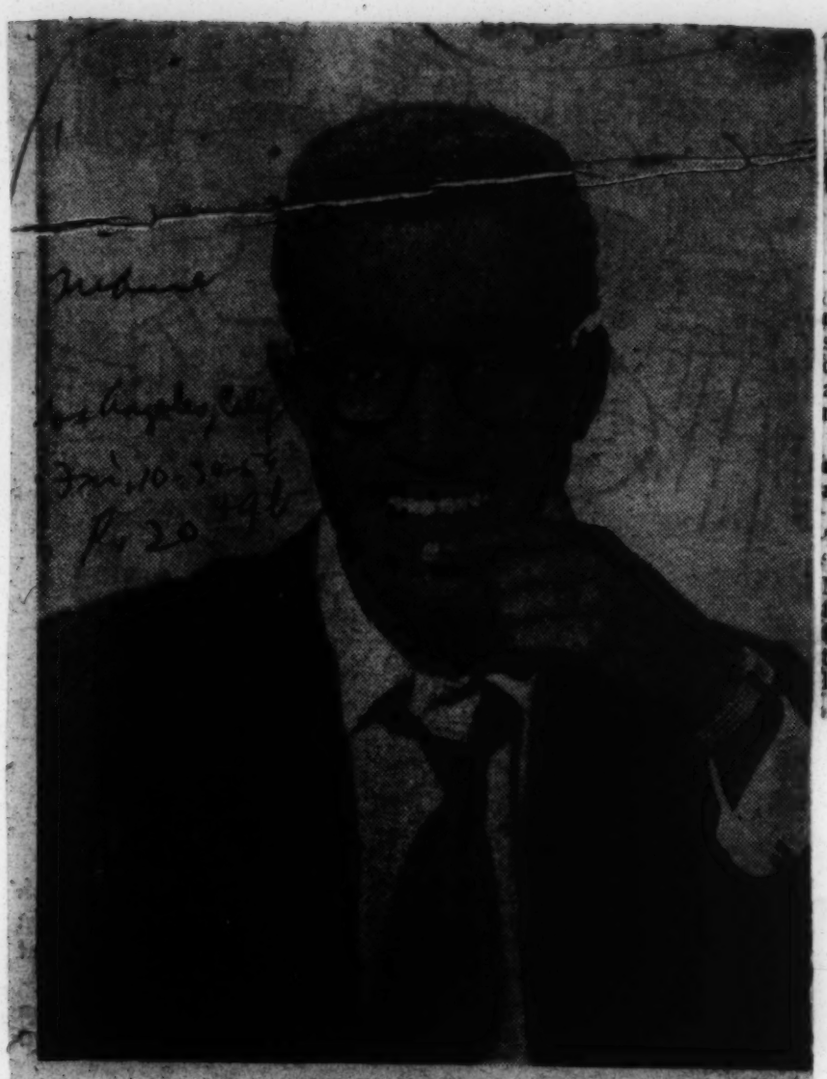
Baron Harris Is First Negro Video-Taped

INDIANAPOLIS (ANP)—Baron Harris, emcee-comedian-singer-showman, who alone has been responsible for breaking the color barrier in Indiana TV, can chalk up another first to his credit.

Harris and his variety show, which made its TV debut in Indianapolis last spring, has been selected to be the first Negro production to be recorded on the new media of video tape.

The all-Negro cast will record a series of 13 shows, which will be aired across the country. This should bring about an upswing in Baron's career, which spans many years. He has endeared himself to many during his extended engagement at Chicago's famed Club DeLisa.

The new guiding light to Harris' career is Joe Louis Ellis, Indianapolis newspaper man and director, El Ray agency, which specializes in publicity and promotions. El Ray is now seeking national recognition for Baron Harris and his show, labeled "Escapades of 1960."



SAMMY DAVIS, JR.

Sammy Davis, Jr. to play in TV western

Sammy Davis, Jr.'s forthcoming second starring role on television is that of a corporal in command of a group of cavalrymen assigned to deliver an Indian chief to their fort to sign a peace treaty, in "Mission" on "Dick Powell's Zane Grey Theater" Thursday, Nov. 12 over the CBS Television network, 9 to 9:30 p.m.

A tribe of Apaches attacks the escort group and offers them their freedom in exchange for the Indian, leaving the corporal to decide if loyalty to his superiors is more important than the safety of his men.

Featured in the cast are several other Negro actors, including James Edwards, Ernie Anderson, Roy Gleen, Bobby Johnson, Hari Rhodes.

Davis, a gun-fancier, has often spoken of his desire to play in westerns.

No answers given Gloria, Barbara

BALTIMORE

Both of Baltimore's prize winners on national TV quiz shows have said they never received any coaching or other assistance from persons connected with the program.

The two, young ladies both, are Miss Barbara Prestwidge and Miss Gloria Lockerman.

Miss Prestwidge won her TV spurs and $12,000 on the "Name That Tune" show and Miss Lockerman became a national personality and picked up $48,000 on "The $64,000 Question" and the "$64,000 Challenge".

* * *

THE QUESTION about assistance on the programs was put to the young ladies in view of the recent disclosures at a House subcommittee hearing in Washington.

At the hearing contestants on the "21," "Dotto," and "Tic-Tac-Dough" TV quiz shows have woven a tale of alleged high level skullduggery that has often bordered on the edge of of the ludicrous.

They have said that not only were they given answers to the questions before they appeared on video but they were also given tips on how they should act to keep the interest of the viewing public.

BACK TO PERSIAN ROOM — Lovely Diahann Carroll will take her charms into the fashionable Persian Room of the Hotel Plaza (NYC) for an engagement beginning Monday (23rd). On Dec. 1, the dainty singer will guest on the Garry Moore TV show, and on February 23, 1960, she'll do an encore with Garry's video viewers.

Ella, Duke to Receive Record Awards Nov. 29

By VAL ADAMS

(Copyright 1959 by the New York Times Co.)

NEW YORK—Ella Fitzgerald, Duke Ellington, Bobby Darin and Jimmy Driftwood and other recording artists will appear on a television show honoring award-winning recordings in 1959. It will be televised by NBC on Nov. 29 from 8 to 9 p.m. under the auspices of the National Academy of Recording Arts and Sciences.

The four entertainers are among 34 who will receive "Grammy" awards. Shelley Berman, comedian, and the Mormon Tabernacle choir, also voted awards, will appear on the program to re-create their award-winning performances.

Meredith Willson, author of "The Music Man," will be the host on the television show.

Ralph Nelson, TV director, moves in front of the camera to portray a drama role on Alcoa Presents over the ABC-TV network on Nov. 17 at 10 p.m.

Marian Anderson On Video Salute Citing Mrs. FDR

FRour NBC "specials," including the premiere of Hallmark Hall of Fame's fall series, will be seen over WNBQ-Channel 5 during the week of October 25.

The first, "A Tribute to Eleanor Roosevelt on Her Diamond Jubilee", will be seen, Sunday, Oct. 25, at 7:00 p.m. with Arthur Godfrey as host.

Among those participating will be: Prime Minister David Ben Gurion of Israel, former President Harry S. Truman, Prime Minister of Ghana Kwame Nkrumah, Sir Alex Guinness, Sir Cedric Hardwicke, Helen Hayes, Ralph Bellamy, Gertrude Berg, Eddie Cantor, Maurice Chevalier, Jimmy Durante, Jose Iturbi, Marian Anderson, Milton Berle, Art Carney, Bob Hope, Lauren Bacall, Henry Morgan, Henry Fonda and Sidney Poitier.

SCOUTING TV TONIGHT

Ella Fitzgerald Offers A Treat for the Ears

By THE TV SCOUT

TUESDAY'S BEST BET—While Startime is doing a story about a jazz singer, **The Garry Moore Show** goes them one better by producing perhaps the finest jazz singer of this generation, **Ella Fitzgerald**.

"They're turning her loose on several songs, such as "Sweet and Lovely," "Tenderly," "Far-Away Places" and "Like Young," so this should be a treat for the ears. As usual, Garry has a potpourri in the works, with his usual assistants (Marian Lorne, Durward Kirby and the Candid Camera) plus Ella, The Dukes of Dixieland and magician Mr. Ballantine.

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Negro Air Quiz Starts Sept. 12

Mid-South Series Will Be Heard On WDIA 'Til Dec. 19

The scholastic excellence of 16 Memphis, Shelby County and Mid-South high schools will go on display Sept. 12 when student panels air current events knowledge in the third annual Negro Quiz 'Em On The Air series.

Co-sponsored by The Commercial Appeal and Radio Station WDIA, the Quiz 'Em series will be broadcast each Saturday at 12:30 p.m. from the Memphis station's studios.

Student teams from Melrose High School and Lester High School in Memphis will open the 15-week series scheduled to wind up Dec. 19 with a match between the last two undefeated teams. Serving up questions compiled from top news stories in The Commercial Appeal will be Robert Thomas, WDIA staff announcer and veteran quizmaster.

Schedule Listed

This is the first-round schedule for the Negro Quiz 'Em On The Air series:

Sept. 12—Melrose High School vs. Lester High School.

Sept. 19 — Fayette County Training School at Somerville, Tenn. vs. Mt. Pisgah High School at Eads, Tenn.

Sept. 26—Booker T. Washington High School in Memphis vs. Douglass High School in Memphis.

Oct. 3—Batesville, Miss., Colored High School vs. Father Bertrand High School in Memphis.

Oct. 10—R. B. Harrison High School at Blytheville, Ark. vs. Houston, Miss., Colored High School.

Wonder Vs. Shelby

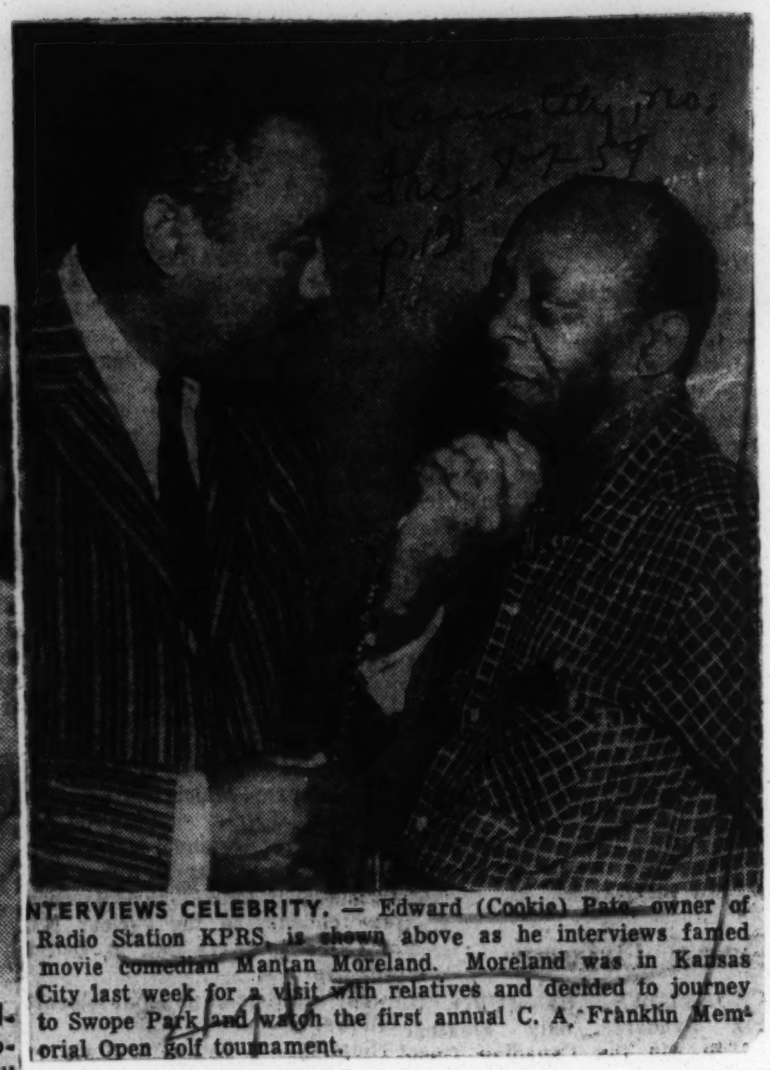
Oct. 17—Wonder High School at West Memphis vs. Shelby County Training School in Mem-

Oct. 24—Hamilton High School in Memphis vs. Manassas High School in Memphis.

Oct. 31 — Barrett's Chapel High School in Arlington, Tenn. vs. Childress Vocational High School at Wynne, Ark.

Teams winning first - round matches will return for further elimination events, with second-round playoffs scheduled to begin Nov. 7.

TV Debut—Steve Allen's protege, Crystal Joy, who will be making her television debut on the Steve Allen Show Oct. 12, is also one of the headliners at the Jazz for Civil Rights concert, sponsored by the NAACP at Hunter College Auditorium, on Sunday. On the same day, Crystal will make an appearance at the fashion show sponsored by the Urban League at the Waldorf-Astoria.



INTERVIEWS CELEBRITY. — Edward (Cookie) Pate, owner of Radio Station KPRS, is shown above as he interviews famed movie comedian Mantan Moreland. Moreland was in Kansas City last week for a visit with relatives and decided to journey to Swope Park and watch the first annual C. A. Franklin Memorial Open golf tournament.

49b 1959

TV hesitance to advance integration is scored

NEW YORK (NNPA) — A 40-page pamphlet pointing up the reluctance of television bigwigs to aid in the move toward full national integration, has been released by Dr. Charles Winic, social scientist.

Dr. Winic's study was made for the Fund for the Republic.

In early mass media, the typical colored person was frequently presented as a butler, dancer or vagrant, often with loose morals, and much energy went into the fight to eliminate this stereotype, the pamphlet states.

On the other hand, Dr. Winic notes, the Federal Government was praised for sending abroad the folk opera "Porgy and Bess" with its stereotypes of razor-wielding and gambling colored characters, suggesting that different standards prevail in different media.

THE PAMPHLET points out that television seldom shows colored people as a part of an American crowd, at a sports or political gathering, or in a normal business situation.

If media like television and films had been more effective in presenting the actual roll of colored people in the daily life of America, "thus helping to create an atmosphere hospitable for integration," Dr. Winic states, "there might have been less need for the complicated explanations by official spokesmen in other countries at the time of the Little Rock incident in 1957."

* * *

IN OTHER highlights in the pamphlet, Dr. Winic states: Although Arthur Godfrey's evening program featured a mixed colored-white vocal group for some years, colored singers or dancers are usually shown with colored partners of the opposite sex in song and dance numbers.

Only one colored person has ever had an even partially sponsored national television program. The Nat "King" Cole program did not gain a national sponsor and was dropped after one year. Its lack of commercial success will hardly encourage experiments with other colored performers.

* * *

IT WAS put on in 1957, when boycotts and counter-boycotts in the South were being threatened, and sponsors were worried about their sales in the South. If the program had been shown before the 1954 Supreme Court decision against segregated public schools, the result might have been different.

The fight to eliminate colored stereotypes has been so effective that some colored performers today are feeling its effect in their inability to find work.

Some producers have doubtless camouflaged their unwillingness to hire colored actors by saying that they are merely following NAACP policy. The NAACP does not have any policy against hiring colored actors.

* * *

ONE NETWORK, NBC, had tried to facilitate integration of minority group members into plots without any special identification. One result of this policy is that network programs used more colored actors in 1955 than in 1954, more in 1956 than in 1955, and more in 1957 than in 1956.

"A Man Is Ten Feet Tall" is perhaps the only major network drama which had a colored actor in major role. Sidney Poitier appeared in a part that did not specify a colored actor. It was merely a good part which needed a good actor.

* * *

SOME OUTSTANDING documentaries on racial themes have been produced. Edward R. Murrow's 1957 programs on Clinton, Tenn., and on the Puerto Rican situation were among the best.

But the complications involved even in documentaries on racial matters were further revealed when Mike Wallace interviewed a Ku Klux Klan leader. A number of minority-group agencies objected because they said it would give credence to the Klan's program.

There has not been one major dramatic show during prime time dealing with the central issue of desegregation, the report laments.

TV Announcer's Remark Shocks NAACP's Bunche

BIRMINGHAM (AP) — U.N. Undersecretary Ralph J. Bunche said today night he was shocked to hear a TV commentator urge American Negroes to stop using the courts to press for racial integration.

Bunche, himself an American Negro, disagreed "most heartily" with Chet Huntley of the National Broadcasting Co., who suggested the National Assn. for the Advancement of Colored People (NAACP) quit the anti-segregation fight to give moderate Southern whites a free hand.

The U.N. official, who is a member of the NAACP, said the organization's leadership was moderate but, "it cannot renounce the rights to which Negro Americans are entitled as citizens."

Bunche dealt with racial issues in a speech prepared for the annual forum of the Periclean Club, an all-Negro study group. He appeared in connection with Negro history week.

Huntley made his controversial comments Feb. 1 on a network TV program on desegregation entitled the second agony of Atlanta. He termed the NAACP an "unacceptable symbol" to white moderates in the South.

"It is shocking to hear someone like Chet Huntley on TV advising NAACP leaders to stand aside and urging Negroes to give up appeals to courts," Bunche said. "Huntley, in effect, says to the Negro, 'Stop pressing for your rights, even though this is the only way you have ever gained any, and in time the Faubuses of the country will let you have them."

Bunche insisted the NAACP leadership was moderate because it "stands firmly for constitution, law and order and . . . depends almost entirely on appeal to courts and public conscience."

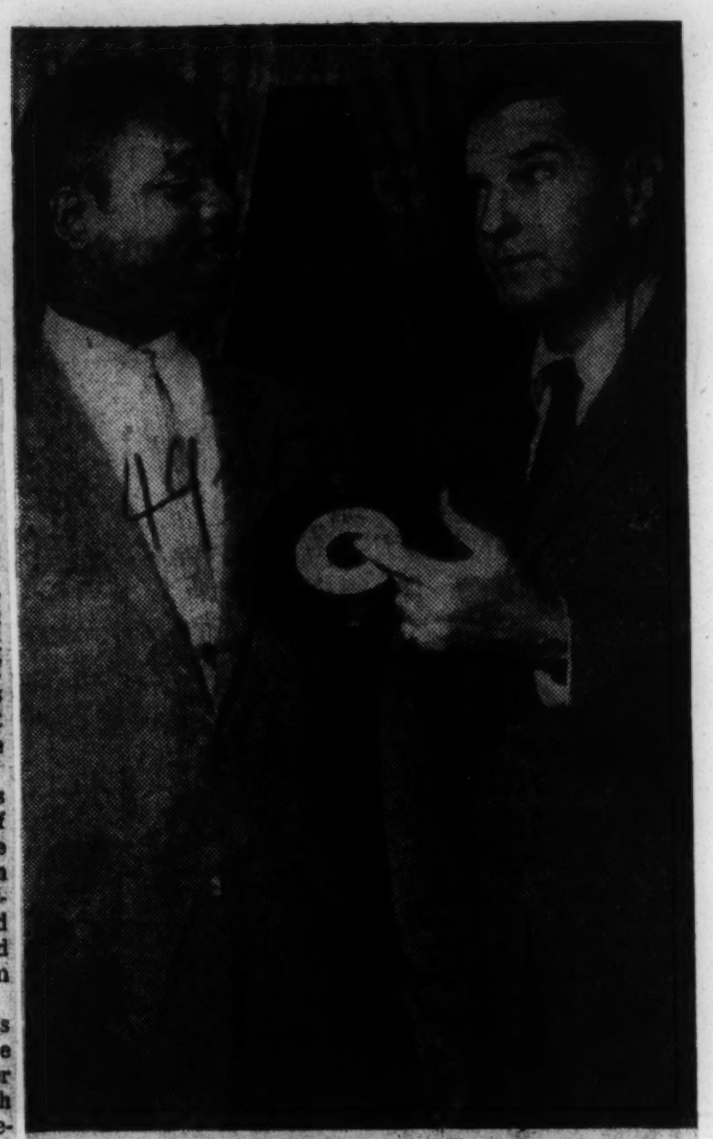
"Mr. Huntley would have local and national NAACP leaders turn aside appeals from parents concerning schools by saying the right is yours and the law is on your side, but we're just not using either of them now," Bunche said.

"Negro leadership is reasonable on the question of desegregation . . .," he declared. "It is not crowing about 'triumphs'; it does not consider the collapse of massive resistance in Virginia as a victory for the NAACP . . . but rather as a step forward by the American society."

He said this leadership was sympathetic to "every voice of reason and moderation in the South" and would sit down with anyone to discuss variable "questions of approach, method and pace. . . if anyone can be found in the South today with whom to discuss them."

Today's world, he concluded, is "overwhelmingly a nonwhite world . . . in which the power and authority of white men, which knew little or no challenge as recently as a generation ago, is rapidly declining."

Bunche, 54, is one of the top-ranking Americans in the U.N. Secretariat. He won the 1950 Nobel Peace Prize for working out 1949 Palestine armistice agreements between Israel and its Arab neighbors.



JIMMY'S BIG CHANCE

Peter Lind Hayes talks things over with Washington singer Jimmy McNabb, winner of the WMAL—7 talent contest. Jimmy will be a featured guest on the Hayes show tomorrow, 11:30 a.m. to 12:30 p.m.

Herald Tribune—UPI

BACK ON AIR—Roy Campanella telling his radio listeners about his second auto accident after he resumed "Campy's Corner" broadcast yesterday.

Atlanta Hopes to Put TV in Segregation Act

ATLANTA, Ga. — Television, which has been accused of more bias than meets the eye, will play a greater role in that direction, if State Senator Charles Pannell has his way in the Georgia Legislature.

Offering TV as a resolution to the Southern problem of school integration, the rebel from Chatsworth, proposed a plan for preventing public school integration through the use of TV.

THE PANNELL RESOLUTION called for a joint Senate-House interim committee to study the possibility of completely educating the state's high school and college students through television. He himself admitted that the plan was a wild one, but not as wild as closing down the schools completely. He predicted that education by television would wipe out illiteracy in a matter of 10 years and said that if Georgia doesn't lead the way, someone else will. He called his idea a God-given answer to Georgia's problem of how to educate its children in the face of the integration threat.

TV station apologizes for 'Dance Party' snub

TORONTO — Ordered off the floor of WGR-TV, Buffalo, because he was dancing with a white girl during "Dance Party," Clayton Johnson, of this city, has received a letter of apology from Van Beuren DeVries, station manager.

(Pat Fagan, who is emcee of the Saturday series, gave his refusal following phonecalls of protest from viewers.)

DEVRIES' letter said: "In connection with the incident of WGR-TV, Buffalo, I have been informed of and have read certain statements made by one of our employees that are not in keeping with this station's policy.

"I personally regret the hasty action on the part of this individual and want you to know that the action he took was done on his own initiative and did not reflect the policy of management.

"We indeed regret this matter and you have our apology for any embarrassment caused by this treatment."

THE YOUNGSTER'S father, Leonard Johnson, a sleeping car attendant, had threatened to create an "international incident" by asking the union of Canadian Pacific Railways (Toronto Division) to protest the Buffalo station's action in shutting his son off the floor.

He said: "On behalf of Clayton and all Canadians who believe in democracy, we accept this apology. It was the spontaneous reaction of Canadians (both white and colored) that brought about this apology and I wish to thank them for expressing their resentment against this discrimination."

Bell Telephone Hour To Debut Music Adventures

The Bell Telephone Hour makes its debut over NBC television Monday, January 12, with "Adventures in Music," an hour-long color special featuring outstanding artists from a variety of musical fields.

F. E. Patterson, District Manager of Southern Bell, said that the inaugural program may be seen here at 8:30 p.m. EST over WTVJB.

The show promises to launch a new concept in television musical entertainment. It will highlight the opera, orchestral music, folk songs, the dance, instrumental soloists, and visual interpretations.

These outstanding artists will star on the first program: opera soprano Renata Tebaldi, actor Maurice Evans, folk singer Harry Belafonte, the New York City Ballet, the Baird Marionettes, and piano virtuosos Gold and Fizdale.

The Bell Telephone Orchestra, conducted by Donald Voorhees, also will be featured.

Other Telephone Hour music specials are scheduled for February 10, March 4, and April 9. They will continue to follow the pattern of the first program in that scenes will be included from the great musical comedies, operas, and operettas as well as "classic" popular song favorites.

"Adventure in Music" is being produced for the Bell System by Henry Jaffe Enterprises. William Nichols is producer, Don Lounsberry executive producer, and Donald Voorhees is musical director.

Della Reese guest of Sullivan Sunday

NEW YORK (ANP) — Della Reese, popular singer and one of the nation's top recording artists, will make a guest appearance on The Ed Sullivan Show Sunday, April 19.

The Sullivan show is televised nationally over the CBS network 8:00 - 9:00 p.m., EST.

Also appearing on the show will be a host of other stars, including Cango, Toni Arden dancer Martha Ann Bentley and the theatrical writing-acting team of Betty Comden and Adolph Green.

Ed Sullivan Show Has Della Reese

NEW YORK — Comedian Jack Carter heads a [illegible] of top talent on the Ed Sullivan Show Sunday, [illegible] (8:00-9:00 P.M., EST) on the CBS television network.

Other guests are ventriloquist Rickylayne and his irrepressible friend, Velvel; singer Della Reese and Toni Arden; dancer Martha Ann Bentley; the dance team of Augie and Margo; singer Maggie Sarragne, and a variety act, The Shellys.

49b 1959

No Technicians, Engineers

Negro Deejays Get Radio Jobs, But No Announcers

Courier
Pittsburgh, Pa.
Sat. 6-28-59
1/2

DETROIT—How many Negro staff members are there working with Detroit's radio stations?

The answer is none if you will exclude the one Negro radio station (WCHB in Inkster) from the total of nine which originate their broadcasts in the city or concentrate their saturation here.

The same goes for the five television stations.

Many radio stations have disc jockeys of color, but none has a technician, announcer or engineer.

4-9b

RADIO station WJLB originates in seven cities in the state and in Indiana, has more Negro deejays than any other white owned station—five—told The Courier: "We don't have any Negro staff announcers, but it's not due to prejudice. It's strictly a seniority problem. Announcers don't come and go that fast. We have some who have been with us for 15 or more years. Automation is displacing some and if there's an opening, the competition is really fierce."

Competition is fierce? What does that mean, The Courier asked. Are Negroes permitted to compete for the jobs?

"Yes," declared radio station WJR, "the competition is open to everybody. But you just do not get a job with our station unless you have at least two years' experience with a radio job."

WJR has no Negroes of any kind on its staff payroll.

■

BOB BAKER, manager of WXYZ, declared: "We have open auditions. The job for staff announcer is strictly competitive. We had one inquiry from a Negro a few years ago and, if I remember correctly, he didn't live up to qualifications.

"You see, once the word gets around that there is an opening for a staff announcer's job, a lot of people flock in. Ours is a top-paying station, and we get the best people—in qualifications and in experience."

Just how should a Negro youth go about getting such a job?" he was asked. "He would go about it just about like a youth of any other race would," was Baker's quick reply. "He'd have to get a job with some small out-state radio and work for at least two years to get the necessary experience.

"Academic training in some good school is fine, but not enough. He must have the experience. Out there with the small station his mistakes will not be noticed so much. They will with us. And then, too, he'll get the opportunity to do a lot of things — important things like engineering, programing—the works. All this is good experience background to bring to a large station like ours.

WXYZ has one Negro deejay, Jack Surrell, a pianist who has appeared on WXYZ-TV with his own program.

■

MOST RADIO stations with Negro deejays are making a direct effort to capture the Negro market through their sepia broadcasters. They make no bones about it. One station manager said bluntly: "Competition is keen in this medium . . . of course, we're trying to capture the Negro market; we're trying to capture the broad market. The more listeners we have the more easy it is to sell advertising, the lifeblood of radio. This is business; not an idle pastime."

Another station manager whose station has a variety of "language" broadcasts daily, said: "We not only seek to capture the Negro market with Negro deejays—and we're doing very well at it—but we also try to draw in the Polish, the Italian, the Hungarian, the Spanish and all other national groupings with our various broadcasts. It's good business."

Some haughty stations like WWJ eschew the hiring of race or nationality personalities to muscle into the special markets. Don DeGroot, assistant manager, snorted: "We just direct our broadcasts to everybody." The station has no Negro deejay, although it points out eagerly "We had one!"

But for all the radio stations—for those who openly admit that they're seeking a larger share of the Negro market as well as for those who stand aloof from pack and "democratically" beam their broadcasts "at everybody"—a strong competitive force in the form of WCHB has risen and made a shambles of the competition for the Negro audiences it is not doing too badly in capturing an overall group of listeners.

■

ACCORDING to the Pulse, Inc., which is to radio what the Audit Bureau of Circulations is to a newspaper, WCHB, a station that operates only in daylight hours from 6 A.M. to 6 P.M., had 37 per cent of the Negro market as of Sept., 1958, as compared to its nearest competitor, WJLB's 23 per cent.

The Pulse certainly revealed one thing—that Negroes (and we must presume other minorities as well) will listen more often to a station having Negro broadcasters and deejays.

And WCHB is the one station that may answer the perplexing problem of some aspiring young Negro radio announcers —where to get the needed two-year experience to qualify for a job with a larger station.

Television is another problem and probably won't be solved, as one observer put it, in any "meaningful way until a Negro or Negroes are able to acquire such a station of their own."

Here Are The Candidates For The Record-Shattering Emmy Awards

Call

NEW YORK — (UPI) — Nominees for the 1958 - 1959 Emmy Awards, denoting the best in television fare voted upon by members of the National Academy of Television Arts and Sciences, were announced yesterday.

Harry Ackerman, president of the Academy, said winners of the Emmy statuettes, TV's equivalent of the Hollywood Oscar, will be announced on Wednesday, May 6, in a 90 - minute NBC-TV production.

Major Emmy Award nominees:

Most outstanding single program of the year: Child of Our Time (Playhouse 90); Evening With Fred Astaire; Little Moon of Alban (Hallmark Hall of Fame) and The Old Man (Playhouse 90).

Best western series: Gunsmoke; Have Gun, Will Travel; Maverick; The Rifleman and Wagon Train.

Best musical or variety series: Dinah Shore Show, Perry Como Show; Steve Allen Show.

Best dramatic series, one hour or longer: Playhouse 90; U. S. Steel Hour.

Best dramatic series, less than one hour: Alcoa - Goodyear Theater; Alfred Hitchcock Presents; General Electric Theater; Loretta Young Show; Naked City; Peter Gunn.

Best comedy series: Bob Cummings Show; Danny Thomas Show; Father Knows Best; Jack Benny Show; Phil Silvers Show; Red Skelton Show.

Best panel, quiz or audience participation series: I've Got A Secret; Keep Talking; Price Is Right; This Is Your Life; What's My Line; You Bet Your Life.

Best special musical or variety program, one hour or longer: Art Carney Meets "Peter and the Wolfe; "Evening With Fred Astaire.

Best special dramatic program, one hour or longer: The Bridge of San Luis Rey (DuPont Show of the Month); Hamlet (DuPont); The Hasty Heart (DuPont); Johnny Belinda (Hallmark); Little Moon of Alban (Hallmark).

Best public service program or series: Bold Journey; Meet the Press; Omnibus; Small World; The Twentieth Century; Young People's Concerts —N.Y. Philharmonic.

Best news reporting series: Doug Edwards with the News; John Daly and the News; NBC News; Huntley - Brinkley Report.

Best special news program: American GI's In Lebanon (Outlook NBC); CBS Election Night Returns, Nov. 4, 1958; Face of Red China (CBS); Projection '59 (NBC); The Story of Atlas 101; Chet Huntley Reporting, (NBC); Years of Crisis (CBS); Where We Stand (CBS).

Best actor in a leading role, continuing character, in a dramatic series: James Arness (Gunsmoke); Richard Boone (Have Gun, Will Travel); Raymond Burr (Perry Mason); James Garner (Maverick); Craig Stevens (Peter Gunn); Efrem Zimbalist Jr. (77 Sunset Strip).

Best actress in a leading role, continuing character, in a dramatic series: Phyllis Kirk (The Thin Man); June Lockhart (Lassie); Jane Wyman (Jane Wyman Show); Loretta Young (Loretta Young Show).

Best single performance by an actor: Fred Astaire; Robert Crawford (Child of Our Time); Paul Muni (Last Clear Chance); Christopher Plummer (Little Moon of Alban); Mickey Rooney (Eddie); Rod Steiger (A TWN Has Turned To Dust).

Best single performance by an actress: Judith Anderson (Bridge of San Luis Rey); Julie Harris (Little Moon of Alban); Helen Hayes (One Red Rose for Christmas); Piper Laurie (Days of Wine and Roses); Geraldine Page (The Old Man); Maureen Stapleton (All The King's Men).

Best news commentator or analyst: John Daly; Chet Huntley; Edward R. Murrow.

Best actor in a leading role, continuing character, in a comedy series: Jack Benny; Walter Brennan (The Real McCoys); Bob Cummings; Phil Silvers; Danny Thomas, Robert Young.

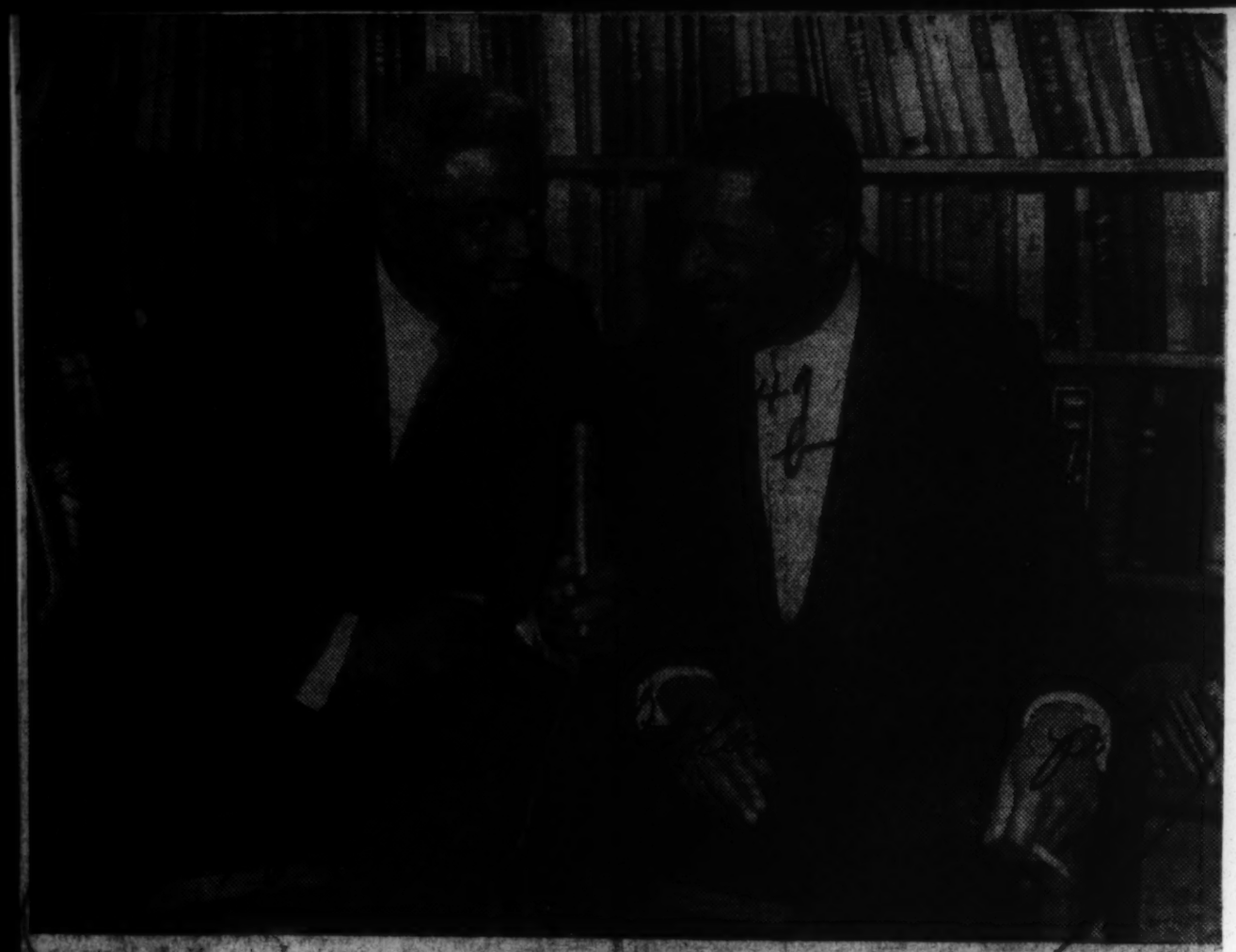
Best actress in a leading role, continuing character, in a comedy series: Gracie Allen; Spring Byington (December Bride); Ida Lupino (Mr. Adams and Eve); Donna Reed; Ann Sothern; Jane Wyatt (Father Knows Best).

Best supporting actor, continuing character, in a dramatic series: Herschel Bernardi (Peter Gunn); Johnny Crawford (The Rifleman); William Hopper (Perry Mason); Dennis Weaver (Gunsmoke).

Best supporting series, continuing character, in a dramatic series: Lola Albright (Peter Gunn); Amanda Blake (Gunsmoke) Hope Emerson (Peter Gunn); Barber Hale (Perry Mason).

Best performance by an actor, continuing character, in a musical or variety series: Steve Allen; Perry Como; Jack Paar.

Best performance by an actress, continuing character, in a



NBC INTERVIEW — Erroll Garner is interviewed by Jackie Robinson over NBC Radio during Robinson's regular Sunday show.

20 Negro Colleges Join Continental Classroom

Defender Chicago Ill.
Oct 24 1959
9-21

PHILADELPHIA — The Radio Corporation of America has announced that it will contribute $100,000 to the support of a college-level course in Modern Chemistry to be colorcast on the expanded NBC-TV "Continental Classroom" program beginning Sept. 28.

Twenty leading Negro colleges and universities are among nearly 300 institutions expected to accredit the chemistry course, which will receive financial backing from eight other major industrial firms and the Ford Foundation.

"Continental Classroom," is network television's pioneering effort to help increase qualified science instruction for this nation's progress.

ENHANCE COURSE

The two-semester course in Modern Chemistry will be the first course to be televised in color. RCA officials predict that color television will greatly enhance a chemistry course presentation because color exists as "one of the significant characteristics in chemical reaction and processing."

Modern Chemistry, to be colorcast Monday through Friday from 6:30 to 7 a. m., will comprise half of the "Classroom" presentation. Last season's Atomic Age Physics course will be repeated by television tape recording and kinescope from 6 to 6:30 a. m.

The American Chemical Society will join NBC and the American Association of Colleges for Teacher Education as copartners in the Modern Chemistry presentation.

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THE THAMES LINE—

'The Green Pastures' leads TV parade for the week

BY ROGER THAMES
News radio-TV editor

I HAVE ALWAYS thought it is more enjoyable to read a book than it is to see the same story in a movie or on TV.

A line in "Ol' Man Adam and His Chillun'," from which "The Green Pastures" was made, seems to me worthy of inclusion in the TV version. The book is in Negro dialect and is the story of the Bible as seen by simple, ignorant Negroes, sympathetically.

In the book, Samson arose one morning, yawned and stretched, and remarked, "Well, I reckon I better go out and reek me some havoc."

Even without that, my favorite line, "The Green Pastures," in color, is to be repeated on NBC (WAPI-TV) at 8:30 tonight. It's one of TV's most notable achievements and is worth a second look.

ANOTHER SPECIAL worth a reminder to take a look is Perry Como On Broadway, which will be in color on WAPI-TV at 7:00 p.m. Tuesday. Perry will have some help in Claudette Colbert, Gertrude Berg, Sir Cedric Hardwicke, Cyril Ritchard and Frances Nuyan.

Garry Moore's pleasant variety outing at 9:00 p.m. Tuesday on WBRC-TV will feature Roberta Sherwood (who may be heading Birmingham way for a night spot stand soon), Carol Haney, Allan King and Billy Gilbert.

A story of the Nazi occupation of France, with a young Frenchman defying his collaborator father, will be told on the Steel Hour Wednesday night. At 9:00 on WBRC-TV, "Night of Betrayal" will co-star Roddy MacDowall and Victor Jory.

PREMIERE OF THE new-type TV program — standard music played to accompany dramatic stories, will come on WAPI-TV at 7:30 p.m. Thursday. Jackie Cooper will be featured in the first story.

Friday night is highlighted by Lowell Thomas "High Adventure" series. This time Thomas & Co. are touring the old trade routes of the Indian Ocean in an 85-foot Arab dhow. This color showing will be at 7:00 p.m.

BESIDES ROUTINE, enjoyable shows scheduled Saturday, next Saturday will be featured by a Show of the Month, at 8:30 p.m. on WBRC-TV. This will be William Saroyan's "The Human Comedy," with Burgess Meredith narrating and starring Jo Van Fleet. It's a touching story of a small-town boy who works in a telegraph office at night to support his widowed mother.

And then, too, there's the second part of "For Whom The Bell Tolls," following on WBRC-TV at 10 p.m. on Playhouse 90.

Looks like one of the better weeks of the TV season coming up.

Tonight—8:30 to 10—Channel 13

"THE GREEN PASTURES"

winner of Sylvania, Peabody, Look Awards.

A repeat live performance in answer to many, many requests, with a cast of 80 starring William Warfield, Eddie "Rochester" Anderson and Earle Hyman. 90 magnificent minutes in color on The Hallmark Hall of Fame.

'Cross, Crown' Makes TV History

Miami Herald

A history-making television show produced by the Greater Miami Council of Churches began Friday on Channel 10 and will continue there today and conclude on Channel 7 Sunday.

It is the Easter play, "The Cross and the Crown," written by Jim Pierce and produced by Norman Swetman, of the council's radio and television department.

The play is the first in the nation to be run as a three-day serial and the first ever to be produced by and broadcast over two different local stations.

And it is scoring some additional local first because the cast in the religious drama includes people of all faiths and both white and Negro races.

William J. Smith, the 40-year-old Negro who played the part of Simon of Cyrene in Friday's chapter, feels that his presence, along with that of his brother, Dandy, in the cast has a significant message for this city at this time.

He had no previous acting experience, but the five-foot-nine, 240-pound Willie said he felt natural in the role of the Negro bystander who half willingly, and half under force, took up the cross of the suffering Christ and helped the Lord to the place of His death.

And he likened his treatment by the others in the cast as one of the family to what he feels must have been the spirit among the early apostles toward Simon.

A life-long resident of Coconut Grove, Smith attends St. Mary's Baptist Church. He squeezed his acting bit in between his 18-hours-a-day work as handyman and cleaning man at four Gables-area firms.

The second chapter of the unique play will be seen on Channel 10 from 10 to 10:30 tonight. The final chapter will be on Channel 7 from 1 to 1:30 p.m. Easter Sunday.

There are 25 speaking parts in "The Cross and the Crown" and Judy Wallace, well-known TV personality here, has the key role of Mary.

Other leading players are Ray Vallen, the Christus; Jay Ravid, Pilate; Phil Dallis, Caiphas; Buton Nuckles, Tribune; John Visconte, centurion; Burton Parker, Annas; Lyn Rayvid, Claudias; B. J. Turk, Mary Magdalene; Nick Ryder, Peter; Robert Corso, Judas; and Brad Sherman, Joseph of Aramethea.

Sets were designed by Bill Stone and decorations are by Martin Hinson.

Firms providing furnishings include the Florida Mantel Shop, Frenches Antiques, Irving B. Last, Edward Don Assoc., and Dwoskin Wall Coverings.

Costumes are by Helen Shank. Ruth Bernstien is production manager and George Booker and Jack Leverenz are station directors. Marge Dillingham is music director and Bernard Blynder film director.

Dr. William C. Wahl is the technical advisor from the council.

William Smith
...significant

Aiding the Christus in His Time of Need Is Simon of Cyrene
... played by William Smith in the Easter play on local television

STAR GAZING:

Eartha, Sammy in cold war, Pocket TV for all by '69

Shortly before Eartha Kitt became involved in the rift with Sammy Davis Jr., she was reportedly referred to as a sailor in Boston, where she was engaged in a run of the Lucasta" film, in which both the managements of Blinstrub's and Latin Casino in Philadelphia, and on her last day there she made some remarks that were described as "disparaging" about me was played by Henry Scott —a real actor"

When Sammy Davis Jr., arrived on the Casion scene he learned of Miss Kitt's comments, and offered a few of his own . . . .Queried about the movie which was then playing Philly, Junior said: "Well, for one thing it's got that girl in it," laughing as he failed to remember the name . . . . Later, he made reference to Eartha but refused to be drawn into an evaluation of her performance . . . . Sammy admitted his sailor's role was "a small part, but it's consistent."

Max Roach and his combo had holdover options picked up by the Crawford Grill management in Pittsburgh, and Smoky City cafe-goers seemed to like it . . . .Timmie Rogers, given a publicity lift by his difficulties with an Army major in Europe, is booked for a lush stand at Minneapolis' (Minn.) Key Club beginning April 27.

Jonah Jones lost his ace drummer the other week . . . . Harold Austin quit the trumpet star and formed a group of his own . . . . he'll sing rock 'n roll as well as beat the skins with the new unit.

Sallie Blair picking up tremendous popularity with her act at the famed Ciro's Circle, Miami Beach . . . .The club has a pair of pretties in Sallie and Damita Jo . . . . Blair, incidentally, has been booked for the plush Flamboyan, San Juan, Puerto Rico, April 17.

Robert W. Sarnoff, chairman of the board of the National Broadcasting Co., predicted last week at a Los Angeles Chamber of Commerce banquet, that minature TV sets will be in common use on beaches, trains and in planes "within the next ten years."

Billboard Magazine's "Honor Roll of Hits" is headed by Lloyd Prices's "Stagger Lee," with the Coasters' ditty, "Charlie Brown" in third place . . . . Fifth is "Petite Flaur," the Sidney Bechet composition . . . . Ninth on the list is the Platters' "Smoke Gets in Your Eyes," and tenth is "I Cried a Tear" by recent bride Lavern Baker.

Deep River Boys reach Canada on their return trip home next Saturday, when they open at Rancho Don Carlo in Winnipeg . . . . Johnny Mathis beginning his second of three weeks at the Sands Hotel, Las Vegas.

Shirley Bassey, long threatening as top female singer in Europe, has taken the lead in Britain's record best sellers with her latest disc. "As I Love You . . . . Pearl Bailey, Coles and Atkins holding front and center at the Flamingo, Las Vegas.

Coleman Hawkins into Pittsburgh's Hi Hat Club for one week beginning the 23rd . . . . Lurlean Hunter back at her home haunts in Chicago's intimate Cloister Room — SAM LACY.

49b 1959

Lesson—Disc jockey Willie Bryant gives lessons on how to run the radio control board to his assistant, Victor Ray, seated. Bryant's show originates from Station KALI in Sam's Record Shop in Los Angeles. Willie has a telephone request show and nightly he receives an average of 55 to 60 calls every half-hour for two hours.

the other 12 tenants, felt that that this change in service would greatly reduce the protection extended to their respective families.

BENJAMIN POCK, head of the Elba Corporation, claimed that this new change in elevator service would in no way lessen the protection afforded the building, in which many professional people reside. All the 13 objecting tenants, including the Belafontes, claimed these proposals were lacking in the minimum safety methods they doomed necessary. Mr. Pock subsequently refused to allow "Person to Person" to emanate its scheduled visit with the Belafontes from his building referring to the actor-singer as "uncooperative."

The issue of changing the elevators from manual to self service functions, is now up before the New York State Temporary Housing Rent Commission.

Murrow Interview Off

Belafonte's Landlord Bans "Person To Person" Crew

NEW YORK, N.Y. (AMP)—Mr. and Mrs. Harry Belafonte, scheduled to appear on Edward R. Murrow's "Person to Person" (CBS-TV) on Friday did not appear on the program due to the refusal of the Elba Management Corp., owners of the apartment building in which the Belafonte's reside, to allow CBS technical crews to enter the building.

The Belafontes, along with 12 other tenants of their apartment building, signed a petition taking exception to a proposal by the management to convert the building's two manually operated elevators to self - service. Belafonte and the other 12 tenants, felt that that this change in service would greatly reduce the protection extended to their respective families.

BENJAMIN POCK, head of the Elba Corporation, claimed that this new change in elevator service would in no way lessen the protection afforded the building, in which many professional people reside. All the 13 objecting tenants, including the Belafontes, claimed these proposals were lacking in the minimum safety methods they doomed necessary. Mr. Pock subsequently refused to allow "Person to Person" to emanate its scheduled visit with the Belafontes from his building referring to the actor-singer as "uncooperative."

The issue of changing the elevators from manual to self service functions, is now up before the New York State Temporary Housing Rent Commission.

Credit for a Classic

Every time I see mention of Marc Connelly's play "Green Pastures," I regret credit for it was never shared. When I read of a TV play, "Green Pastures," "adapted by Marc Connelly from his play" (TV-RADIO MIRROR March 23), my feelings were intensified. This

NBC

William Warfield: 'De Lawd'

(Continued from Page 12)

play was "adapted from" the late Roark Bradford's "Ol' Man Adam an' His Chillun"

GEORGE W. HEALY JR.
New Orleans, La.

Marc Connelly says: "I have never failed in any publication of the play or any performance to give credit to Bradford. Bradford was a great friend of mine and when the play was first published I had his complete approval that the credit should read as: 'Suggested by Roark Bradford's "Ol' Man Adam an' His Chillun".' That credit was given to him in the recent TV performance (which starred William Warfield as 'De Lawd')."

Johnny Mathis To Headline Dick Clark TV Spectacular

NEW YORK — Johnny Mathis will be featured in an all-star hour long special program over ABC-TV starring Dick Clark Sun., June 28. Program titled "The Record Years" will feature the tunes the special guests rate as disc that highlighted beginning of their careers.

In addition to the star's artists the program will also star Les Paul and Mary Ford; "Fats" Domino, The Fabulous Fabian, Stan Freeberg and the Stan Kenton orchestra. The McGuire Sisters will serve as special guests on the program.

Host and guide for this one-hour show tracing the history of the recording industry during the last 10 years will be Dick Clark, star of ABC-TV's Monday-through-Friday "American Bandstand" and Saturday night "The Dick Clark Show."

Each of the performers will offer viewers another opportunity to see and hear them performing the songs they made famous.

Clark will explain the changes in the nation's popular music tastes in the last decade and weave together all the talent into 90 minutes of melodic entertainment.

Miss Anderson starred on TV

NEW YORK — Internationally famous concert singer Marian Anderson was one of the attractions of last Monday's star-studded CBS-TV spectacle sponsored by The Coca-Cola Company under the caption, "American Pauses for the Merry Month of May."

Closing the hour-long Burgess Meredith hosted TV-tour of the nation, Miss Anderson appeared in a scenic Yosemite National Park setting from which she offered two famous songs— "My Lawd, What a Morning" and "He's Got the Whole World in His Hands."

Also appearing in the TV package was the Bill Matthews Combo, headed by Louis Armstrong contemporary, which performed in an early morning New Orleans Street jam session with five other Dixieland jazz bands, who supported popular singer, Connie Russell.

MRS. ALYCE HAGOOD of 11 Lafayette street, White Plains, N. Y., recent winner of grand prize for Music Bingo's "home entrants" is shown with "Music Bingo Girl" Susan Sayres, when the lucky winner later visited the ABC-TV studios. Prizes were trip to Bermuda for winner and her husband; a polaroid camera, luggage and a 16-foot Plastikarie swimming pool.

New York House wife Wins Grand Prize On TV Quiz

Chicago, Ill. Defender Sat 4-13-57 P. 19

Television's many "gift programs" have been kind to a number of persons about the nation including quite a few Negroes.

One of the early winners was little Gloria Lockman, Baltimore teenager, who took down $15,000 on the now closed down $64,000 Question." Then came a pair on West Coast to take down several thousands on the program "Do You Trust Your Wife", also no longer on the scene.

There were other top winners on the latter program including an African student who might well have gone on to capture the full amount of $64,000 had he chosen to continue after reaching the halfway mark.

And now comes Mrs. Alyce Hagood of White Plains, N. Y., to score on "Music Bingo". Mrs. Hagood won the grand prize on the "home game" part of the program. Where listeners are permitted to answer questions without being in the studio.

Mrs. Hagood submitted her winning entry along with thousands of other viewers. Her entry was drawn from a drum on the air and she won the grand prize: a trip to Bermuda for herself and her husband, a Polaroid camera, luggage and a 16-foot Plastikaire swimming pool.

Mrs. Hagood was invited to the studio to pick the week's home winner of the grand prize. Mr. and Mrs. Hagood, the parents of three teen-age children, plan to take their week's Bermuda vacation trip the first week in November.

Top Broadcasting Award

Miss Susie Strother, of Detroit, was this week named winner of the coveted "Golden Mike" award in the "service to women" category by McCall's magazine. These annual awards represent the highest honor given exclusively to women in the radio and television field. Miss Strother's "Cradle Time" program is designed for mothers and their newborn babies and is not confined to a "Negro audience."

"Golden Mike" Award

Highest Radio-TV Honor Won By Colored Woman

NEW YORK — Susie Strother

ar, [illegible] was named Top [illegible] in McCall's eighth annual "Golden Mike" award in the "service [illegible] category.

The awards are the highest honor given exclusively to women in the radio and television field.

Miss Strother was cited in the current issue of McCall's magazine (out April 28) for her "Cradle Time" radio program. The program is planned expressly for mothers and their newborn babies and is not confined to a Negro audience.

THE ARTICLE says that the and a kind of programming that deserves encouragement."

Miss Strother will receive her award at the McCall's Award Dinner to be held on May 2 at the Waldorf - Astoria Hotel in New York City. The dinner is a traditional highlight of the annual convention of American Women in Radio and Television.

Mildred Freed Alberg, executive producer of the "Hallmark Hall of Fame" (NBC-TV), was the Top Award winner in the McCall's "Golden Mike" awards.

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IKE ED, LIKE EARTHA. During a break in rehearsals for the Ed Sullivan Show January 24, CBS-TV, Eartha Kitt strikes a typical Ed Sullivan pose to the amusement of the originator of the crossed-arms position. Others appearing on the Ed Sullivan Show are Noelle Adam, Georgia Gibbs and Wayne & Shuster. Also Charlton Heston and a scene filmed with Ed during shooting of "Ben Hur" in Rome last summer will be shown.

BELL TELEPHONE HOUR
PRESENTS
"AMERICAN FESTIVAL"

ROSE STEVENS · DUKE ELLINGTON · ELLA FITZGERALD

MARTHA WRIGHT & RUSSELL NYPE · GRANT JOHANNESEN

Special Added Attraction

THE NEW YORK CITY BALLET COMPANY
STARRING
JACQUES D'AMBOISE & MELISSA HAYDEN
AND FEATURING
DONALD VOORHEES
AND THE
BELL TELEPHONE ORCHESTRA
PRESENTED BY
SOUTHERN BELL

TONIGHT, 7-8 P.M., CHANNEL 12
LIVE IN COLOR NBC-TV

Race Relations on CBS

NEW YORK — What happens in a typical white community when Negro families begin to move into the area is the focal point of "My Friend, My Enemy," the fourth program in "The Hidden Revolution" series, to be broadcast over the CBS radio network Wednesday, Jan. 21, at 8:30-9:00 P.M. EST. Nationwide Insurance of Columbus, Ohio, are the sponsors of "The Hidden Revolution."

Ella Fitzgerald, Rise Stevens, The Duke, On Phone Hour Tuesday

The Bell Telephone Hour will present another outstanding array of artists in a special hour Tuesday, February 10, over NBC television.

The hour-long color show, "American Festival," will be seen at 8 p. m. on channel 4 and will feature stars from the opera, the ballet and jazz.

Metropolitan opera Soprano Rise Stevens and jazz favorites Duke Ellington and Ella Fitzgerald headline the all-star cast. Also starred are pianist Grant Johannesen, musical comedy stars Martha Wright and Russell Nype, and the New York City ballet.

Miss Stevens will sing excerpts from Victor Herbert's "Natoma", the tragic story of an indian maiden during mission days in California. Duke Ellington and Ella Fitzgerald will present a series of Ellington's jazz classics.

Mr. Johannesen will play the final movement of Gershwin's "Concerto in F" accompanied by the Bell Telephone orchestra under the direction of Donald Voorhees. Miss Wright and Mr. Nype will sing some of the hits from Jerome Kern musical comedies.

The New York City ballet will close the program with "Stars And Stripes," A ballet set to the music of John Philip Sousa.

LETTERS TO THE Editor

Says Huntley Had Not Thought Through Issues

To The Editor:

In answer to newsman Chet Huntley's suggestions on NBC-TV that the NAACP [illegible] after the following [illegible] he had not thought through all the sides of the question carefully and unbiased. If this had been done, he would say that they [illegible] now making laws in the Georgia State Capitol to keep the Negro down should disband.

If we did not have the NAACP to work day and night for the rights of the Negro, they would never get them. Let's forget [illegible] decision was given in 1954 for our rights and the opposite race still refuses to obey the law and let the Negro have them. The Negroes love their leaders and it is unfortunate that there are some who agree with newsman Huntley.

Under segregation, the Negro will never get equal opportunities and enjoy all the things that other citizens enjoy. Segregation keeps these things from the Negro. That is why he is still asking for his right to live like any other citizens in this free country. Segregation helps the majority in the South to go into office on the Negro's back and it keeps the white man on the job and the Negro off the job.

E. C. McGLOCKTON

Atlanta.

TV-Radio Today

NAACP To Get Equal Time To Answer News Analyst

By MARIE TORRE

THE WIDESPREAD notion that the television industry is servile and timid in the area of news editorials calls for re-examination when you learn how Chet Huntley is faring at NBC since starting a controversial row last Sunday.

In a program called "The Second Agony of Atlanta," Huntley suggested there would be more chance for desegregating schools if the militant Negro leadership pulled out of the Southern segregation battle. A furor ensued, with the National Assn. for the Advancement of Colored People demanding equal time and getting it — next Sunday afternoon on NBC. (Editor's Note: T. R. Waring, editor of The News and Courier also will appear on the program to present the news of a white Southerner.)

Past incidents of this kind have put the news commentator in intra-network hot water, but now Huntley tells us that he feels more approbation than condemnation during office hours at NBC. To begin with, the network was fully informed in advance of his TV editorial and made no attempt to change a comma of it.

"There was absolutely no evidence of alarm, no panic of any kind among NBC officials when the protests filed in," Huntley said. "The fact that the network is giving equal time to the NAACP is certainly not a matter of 'running scared' or 'yielding.' They just want to do the fair thing and communicate all sides of the issue. Let viewers make up their own minds.

"And that's as it should be. I'd say NBC has been wonderful in this respect. They haven't held the 'be cautious' sign over my head. As a matter of fact, they've urged me to stir a little excitement. They've even permitted me to get a little caustic when the situation warrants it."

Negro Leader Will Discuss Integration On TV Program

NEW YORK (AP)—The NAACP said Tuesday night its executive secretary, Roy Wilkins, probably will appear on a Sunday NBC television program on the segregation issue.

The program is being set up by NBC for 6:30 to 7 p.m. (EST) Sunday to answer protests over comments made by NBC's Chet Huntley last Sunday night during a special program, "The Second Agony of Atlanta."

Huntley's suggestion that "militant Negro leadership" retire from the integration conflict has been described as virtually a call for liquidation of the National Assn. for the Advancement of Colored People. His remarks brought hundreds of protests to the network.

NBC said Tuesday it still had not been decided who would appear on the Sunday night program, but that the present plan was for an NAACP official and a spokesman for the white South to appear, with Huntley moderating.

Henry Moon, director of public relations for the NAACP, said his group was not "happy" over the arrangements and had felt entitled to a full hour alone to answer Huntley's remarks.

However, Moon said he anticipated that the NAACP would take part in the Sunday program and that Wilkins would be its spokesman.

It was reported that Thomas R. Waring, editor of the Charleston (S.C.) News and Courier, had been invited to take part in the program.

However, NBC said it could not release any names of participants until confirmations were received from those invited.

First time television appearance when they present a jazz segment in the "Bell Telephone Hour" color cast of "American Festival" Feb. 10 on NBC-TV network. The program will feature Rise Stevens, the New York City Ballet, Martha Wright, Russell Nype and Grant Johannesen. (ANP)

Belafonte on 'Person-Person'

NEW YORK (ANP) — Singer Harry Belafonte and author Cleveland Amory will be visited by Edward R. Murrow "Person to Person" Friday.

Belafonte, his wife Julie and 17-month-old son David, will be visited in their 10-room apartment on Manhattan's West side. Amory and his wife Martha will be visited in their East side apartment in Manhattan.

Belafonte's appearances in theaters and night clubs have been breaking many attendance records, and each of the seven albums he has recorded has sold more than 200,000 copies. Currently, he is filming a motion picture, "Odds Against Tomorrow," which is being produced by his own company.

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BEAUTIFUL BERYLLE Kari-Kari, Ghana's gifted ballerina (right) and Mirabelle (left), noted terpsichorean, congratulate Luvenia Williams Yarborough on publication of her first volume "Haiti Dance" during her recent visit in the U. S. The work is based on Mrs. Yarborough's six years of research, study and teaching ballet in her Haiti Folklore Theatre and Drama center, Port-au-Prince. She is the first American artist to be honored by the Haitian government. This was Mrs. Yarborough's first trip to this country in six years. She was accompanied by her two daughters, Luvenia and Sara.

STAR WELCOMED HOME — Juanita Moore, who attained note with her role in controversial "Initation of Life", is welcomed home from England where she has been appearing on the legitimate stage for three months, by her husband, Charles Burris, a bus driver.

Miss Moore jetted from London to San Francisco, and then down to Los Angeles.

She starred, Vonlon and Bristol in Lorraine Hansberry's "Raisin in the Sun", first play written by a Negro woman to be a Broadway hit. She had the 'Claudia McNeil part,' which, on Broadway, was opposite star Sidney Poitier.

Although the play is soon to be made into a movie, Miss Moore said she has no immediate commitments and intends only to relax . . . an idea the happy Burris appears to like. (Smith photo)

Stephin' Fetchit In Comeback As Song, Dance Ace

PEORIA, Ill. — Stephin Fetchit, the veteran movie player whose comics were well received in silent movie days is back in the limelight.

Step, following a successful stay at Brass Rail cafe in Chicago opened here at the Main Club in a mixed sepia revue called "Flamingo Follies." Old Step who made and lost over five million during his reign in silent pictures now does a song and dance act that is quite attractive.

Old Step likes to talk about the good old days when he lived a "life of ease and materials aplenty."

"I used to have 16 cars," said Fetchit, "You'd come to my place and see those cars, you'd think there was a party. It was just me. I was the first one to have a $16,000 pink Rolls Royce. I had a neon sign on the back with my name on it."

Fetchit down a bit, but not out. "People all think I'm broke. I'm a showman but I don't live a show life. And it's no disadvantage to be colored," he said. "If this were true, God wouldn't have created me so. You're as great as the next person. You've just got to realize it."

The New York Times (by Sam Fall)

GEOFFREY HOLDER—In program with his company this afternoon opening the Dance Theatre Series of Lexington Avenue Young Men's and Young Women's Hebrew Association.

Theater News
New York Herald Tribune

Harry Belafonte Will Open At Palace Theater Dec. 15

Sat. 11-14-54

The authorities at the Palace Theater, once the Mecca of all vaudevillians, are now making plans for an extended engagement for Harry Belafonte, who begins an appearance there Dec. 15. Although the heads of the RKO Theater circuit are making no definite plans, there is a possibility that vaudeville or some sort of stage presentation will follow the appearance of the singer. The feeling is partly due to the public response to Mr. Belafonte and partly to the fact that the Palace has recently had small success in booking hit movies.

The encouraging fact about Mr. Belafonte's forthcoming stage appearance is that his advance is well over $100,000. He will dominate the two-and-one-half hour show backed by a male quartette. He will sing twenty-songs.

The orchestra will be conducted by Robert Corman. The production has been designed by Ralph Alswang. He will appear six times a week from Tuesday through Saturday evenings with a matinee on Sunday.

Harry Belafonte, opening Dec. 15 at the Palace for an extended engagement.

Dances End Central Park Series

The New York Times

Members of Asadata Dafora's Shogola Oloba Group from Africa performing yesterday at the Theatre-in-the-Park.

New York Times

African and Oriental groups yesterday afternoon closed the eight-week summer international song and dance festival at the new Theatre-in-the-Park.

The Central Park festival was part of the celebration of the 350th anniversary of the exploration of the Hudson River.

Africa was represented by two groups. Asadata Dafor's Shogolo Oloba troupe presented the dances of West Africa and the Belgian Congo; M. Babatunde Olantunji's Dance Group gave dances of Nigeria, Liberia, Ghana and the Belgian Congo.

Oriental works were presented by the Chinese Ke-Wu group of New York, Mrs. Han Pyung Sook, soprano, and a group of Korean dancers, Miss Sahomi Tachibana of Japan; the Filipino Folk Dance Group of New York and the Huapala Studio of Hawaiian Dance.

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STARS OF TODAY and Bess: Sammy Davis and Dorothy Dandridge, received the Meritorious Achievement Awards conferred by the Los Angeles chapter of the National Council of Negro Women. Shown at the presentation in the Grand Ballroom of the Beverly Hilton Hotel are, left to right: Mrs. Perrol Bobo Starks, Council president; Mr. Davis, Mrs. A. C. Bilbrew, Council program chairman; and Miss Dandridge.

JOAN STUART
Announces wedding plans

Associated Press Wirephoto
SAMMY DAVIS, JR.
Confirms engagement

Negro Entertainer To Wed White Canadian Dancer, 21

Hollywood, Nov. 5 (AP)—Negro entertainer Sammy Davis, Jr., said Thursday he plans to wed a young white dancer despite objections of her parents.

The girl is 21-year-old Joan Stuart of Toronto. Her parents, Mr. and Mrs. John Stuart, have not met Davis yet—and apparently are in no hurry to do so.

"I have never met Joan's parents," he said while rehearsing for a dramatic Television show, "nor have they given me the opportunity to speak to them on the telephone.

"Joan is over 21 and knows her own mind. I love her very much and we want to get married. I don't want to hurt her family, any more than I would want to hurt mine. I hope I can meet her folks and prove to them that I am not the goblin of our times or an ogre."

In Toronto, the girl's father, a night watchman in a department store, said: "My wife and I disapprove wholeheartedly."

Mrs. Stuart said she and her husband are members of the United Church of Canada and had hoped Joan would marry a man of her own religion and color. Davis is a recent convert to Judaism.

The romance began while Davis was in Montreal for a night-club engagement and Miss Stuart was dancing in a local revue.

Davis, 33, said the wedding will take place around the first of the year in Canada.

The couple will make their home here.

Davis was formerly wed to Negro dancer Loray White. They were divorced after a marriage that lasted less than a year.

Sammy Davis Jr. May Wed White Girl

The News & Courier

HOLLYWOOD (AP) — Entertainer Sammy Davis Jr. Thursday announced his engagement to a young Canadian dancer and said he hopes to overcome her parents' objections before they marry.

The Negro song-and-dance man said he is in love with Joan Stuart, 21-year-old white girl of Toronto, and expects to marry her around the first of the year. But he admitted they faced a hurdle in the disapproval of her parents, Mr. and Mrs. John Stuart.

"I have never met Joan's parents," he said between rehearsals for a TV show, "nor have they given me the opportunity to speak to them on the telephone.

"Joan is over 21 and knows her own mind. I love her very much and we want to get married. I don't want to hurt her family, any more than I would want to hurt mine. I hope I can meet her folks and prove to them I am not the goblin of our times or an ogre."

Davis, 33, added that he plans to return to Canada in mid-December after finishing film commitments here. He expects to marry there and the couple would make their home in Hollywood. He was formerly wed to dancer Loray White.

Miss Stuart told the Toronto Telegram that their romance began when she was appearing in Montreal in a local revue.

Sammy Davis, Dandridge Cited On West Coast For Porgy 'n' Bess' Roles

LOS ANGELES — Sammy Davis, jr., and Dorothy Dandridge, co-stars of Samuel Goldwyn's Porgy and Bess, received the Los Angeles National Council of Negro Women's first annual "meritorious Achievement" award.

The competition awards, for a male and female are based on the council's desire to recognize artistic achievements of individuals in fine arts, the first of which is dedicated to dramatic arts. Coupled with the close of its annual membership drive, the council luncheon was held in the ballroom of the Beverly Hilton Hotel on Oct. 31.

Sammy, alerted to the selections of the council, in Las Vegas where he is making personal appearances, was elated and enthusiastically responded by flying to Los Angeles for the presentation.

With one of the most versatile approaches ever witnessed in the history of show business in an effort to get a part, Sammy veritably out-performed himself (a feat no one else can accomplish) in order to play his role in Porgy and Bess.

"My part in Porgy and Bess," said Sammy, "is by far my greatest performance. When I learned they were testing other actors for the part, I almost flipped." He stated that he would play the role for "free" if need be. The latter statement, however, was quickly driven from his mind by a very practical and proper agent.

Dorothy Dandridge, who is Bess in Goldwyn's production was also a child of show business. She began her career at the age of five as part of a sister-act. Her appearances have resulted in an academy award nomination and other honors.

Hopes to Win Parents Over

Sammy Davis Jr. Engaged To Canadian White Girl

HOLLYWOOD, Nov. 5 (AP). Entertainer Sammy Davis, jr. today confirmed his engagement to a young Canadian dancer and said he hopes to overcome her parents' objections before they marry.

The Negro song-and-dance man said he is in love with Joan Stuart, twenty-one-year-old white girl of Toronto, and expects to marry her around the first of the year. But he admitted they faced a hurdle in the disapproval of her parents, Mr. and Mrs. John Stuart.

"I have never met Joan's parents," he said between rehearsals for a television dramatic show, "nor have they given me the opportunity to speak to them on the telephone. Joan is over twenty-one and knows her own mind. I love her very much and we want to get married. I don't want to hurt her family, any more than I would want to hurt mine. I hope I can meet her folks and prove to them I am not the goblin of our times or an ogre."

Associated Press wirephoto

Joan Stuart, showgirl.

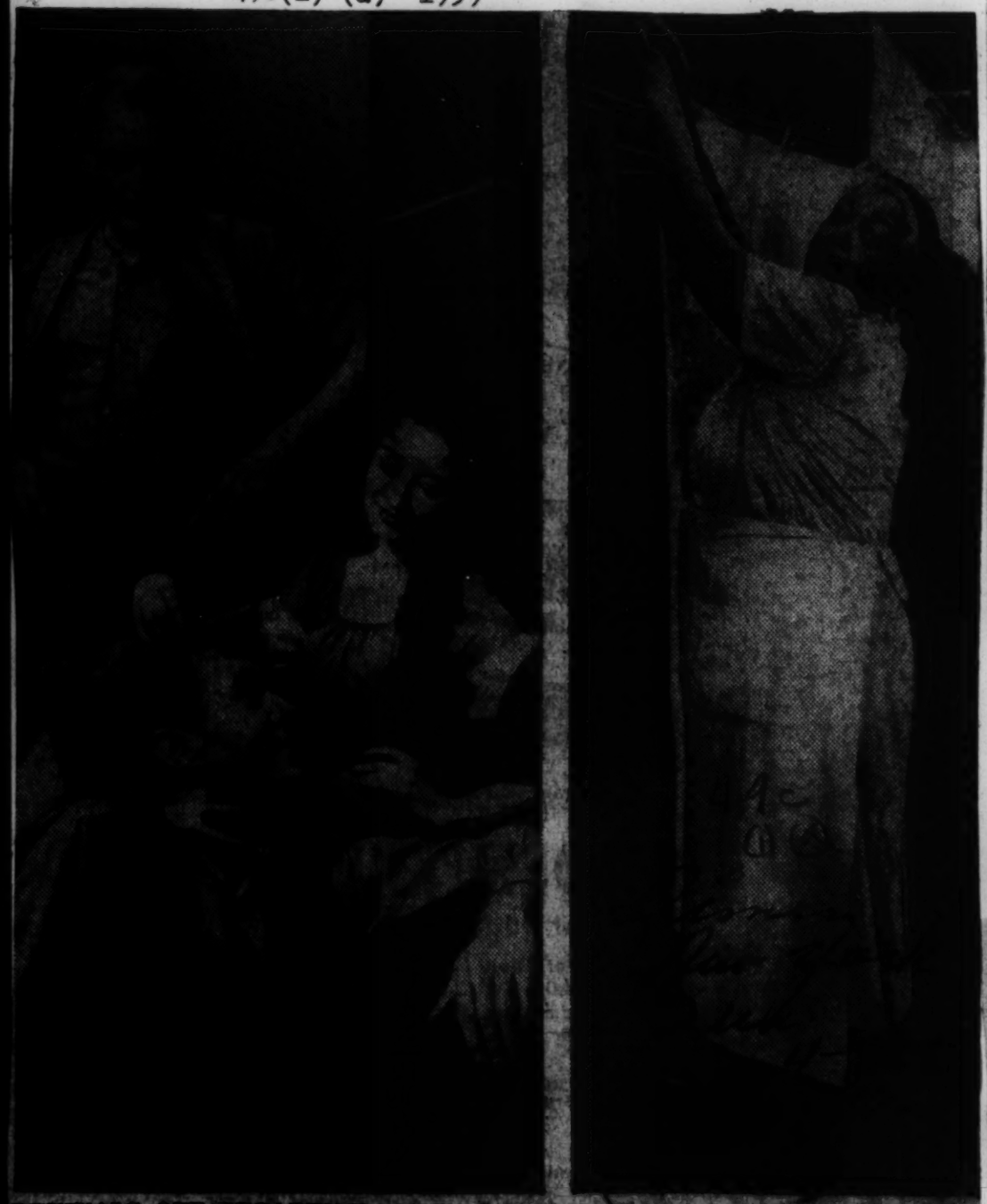
Mr. Davis, thirty-three, added that he plans to return to Canada in mid-December. He expects to marry there and the couple would make their home in Hollywood. He was formerly wed to dancer Loray White.

Miss Stuart told "The Toronto Telegram" that their romance began when she was appearing in Montreal in a local revue, "Up Tempo."

"Sammy was in Montreal for a night club performance and the cast of 'Up Tempo' decided to catch his show," she said. "We went over to the club and he just happened to know one of the people in our group. This friend introduced us and we kind of hit it off right away."

In Toronto, the girl's father, a night watchman in a department store, said: "My wife and I disapprove wholeheartedly." Mrs. Stuart said she and her husband are members of the United Church of Canada and had hoped Joan would marry a man of her own religion and color. Mr. Davis is recent convert to Judaism.

49c(1) (a) 1959



REVIVALS OFF BROADWAY—At the left, Jared Reed (standing), Martha Orrick and Willard Giles in Synge's comedy, "The Well of the Saints," second part of a double bill opening Friday at the Gate Theatre. Ethel Waters (right) returns in "An Evening With Ethel Waters," her one-woman show, to the Coronet Theatre Wednesday.

Hick Town: Les Ballets Africains, a medley of native song and dance so faithful to its West African origin that three of the girl dancers wore nothing above the waist, sailed smoothly through its U.S. tour until it reached New York. There, the city's license commissioner ordered: Cover up. The wails of Les Ballets producer, LUBEN VICHEY, could be heard above the thumps of the troupe's jungle drums. This was more proof, said Vichey, that New York is the world's most provincial city. "This is folklore, this is art," he said. "They didn't even ask for a costume change in Boston."

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(LISA KIRK, JANE SCHENKER, LOUIS SINGER)
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Josephine Baker Again The Toast of Paris, Is Lauded for New Show

PARIS—It's Josephine Baker again and 50 million Frenchmen, who can't be wrong, seem happier than ever. Opening as star of a new show at the Olympia, Josie seems greater than ever.

Coming out of retirement, her absence seems to have endeared her to the old and gathered for her a new public. As a result the lady is a smash hit—in fact, her present acceptance seems the greatest of her colorful career.

Presented by Bruno Coquatrex as star of a show that's all Josephine Baker, the former American chorus girl is again the toast of Paris. She has kept her youthful figure and is as refreshing as she was in 1925 when she became a reigning queen of the Paris Music Halls in "La Revue Negre." Much has happened to La Baker since that time and just three years ago she gave a farewell engagement at this same place. She quit to adopt and devote her time to several children of mixed races.

All Paris seems glad that there's no talk about retirement at this time. Both critics and public, young and old, went for her like they have never gone for a performer before. This show starring Josie Baker will remain here for a long time.

Jane White Explosive As Fourth of July

Photo by Ravenn

JANE WHITE.
. . . there is some venom in me."

By MURIEL FISCHER,
World-Telegram Staff Writer.

"Quiet" is not the word for Jane White. Simple though her name and demeanor be and shy-like her demeanor—the statuesque actress now playing the demon Queen in the Phoenix musical, "Once Upon a Mattress," is as explosive as a Fourth of July.

It is an explosiveness of dual quality, however. Nightly, there is an active eruption on the stage of the Phoenix theater on Second Ave. and 12th St., where Miss White portrays the scheming, screaming Aggravaine, mistress of the kingdom and obdurate perpetrator of "royal Momism."

Off stage, the explosiveness is of a passive nature, hinted at, rather than shown; divined, rather than detected.

Regal and Distinct.

In either situation, however, Miss White is both regal and distinct. One does not have to cup the ear to ascertain her words or their meaning.

Her queen, she tells you, may be "evil and mean. But I understand her. For there's some venom in her and the venom in me meet somewhere in the middle."

Daughter of the late Walter White, the celebrated crusader for the NAACP, Miss White is similarly straightforward in her comments on being cast in a "white man's role" in the George Abbott production.

Plays 'Human Being.'

"Something marvelous is happening at the Phoenix," the tawny-skinned beauty declared. "For one, I get a chance to play a human being instead of a Negro human being. Then, there is an enormous growth in the theater when a man like George Abbott takes off his spectacles and says simply: 'She is a Negro actress capable of playing a part.' This," she summed up, "is a wonderful step for the American theater and —certainly for me!"

Ironically, there is speculation as to whether her father would have approved Jane's theatrical career, albeit in an integrated role. "My father," she explained, "was a very cosmopolitan, intelligent man. But because of his tremendous dedication, he may have seen the theater as a luxury, all frippery and folderol. I see the theater as an exceedingly creative, important social medium."

She paused and considered. "Let's put it this way: Poppa would have been pleased as punch if I followed his work in the NAACP. But this was not my way."

395TH BIRTHDAY — Paul Robeson walks with Dame Peggy Ashcroft, Britain's leading Shakespearan actress, in the procession through Stratford-on-Avon marking the 395th birthday of the great bard. The flowers they hold were placed on Shakespeare's tomb in Holy Trinity Church. Robeson stars in Othello at Shakespeare Memorial Theatre in Stratford, England.

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CLAIMS FATIGUE CLOSED SHOW.—Eartha Kitt claimed fatigue and not temperament caused her to walk out of a club contract in Boston. Now the sexy songstress has decided to forego club dates and stick strictly to the concert halls and Broadway. Here Eartha is seen in a scene from her movie "Anna Lucasta," which co-stars Sammy Davis Jr., Juano Hernandez and James Edwards.

Katherine Dunham returns to U.S. for work on MGM pix

NEW YORK — Noted dancer Katherine Dunham returned to America and to Hollywood recently after an absence of two years and immediately took over the choreographer chores of the jungle Marake sequence in MGM's film, "Green Pastures."

The movie, a mystery - romance of the South American jungles, stars Audrey Hepburn, Anthony Perkins, Lee J. Cobb.

Miss Dunham, an anthropologist of note holds a masters degree from the University of Chicago, is a research fellow of the Rosenwald Foundation and an authority on primitive dancing.

THIS INCLUDES expert knowledge of Haitian love rituals, Melanesian death rituals, the Marake ceremonials of British Guiana, Brazilian sambas, Cuban rumbas and American bumps and grinds.

Miss Dunham was called to Hollywood from Tokyo to work on the movie by Director Mel Ferrer and Producer Edmund Grainger.

Miss Dunham and her troupe viited Tokyo following trips to Australia, New Zealand and the Far East during a long tour.

She flew to Hollywood to map out the intriguing trial of courage and ceremonial rituals of the Marachusi jungle tribes for the MGM movie.

Some 24 hours after being paged, Miss Dunham was in Hollywood ready for work. She had her own recordings of the Marake made in the wilds of the jungle during one of her anthropologist's treks to South America.

Eartha Kitt Decides To Quit Night Clubs And Try Concert Tour

HOLLYWOOD (UPI)—Songstress Eartha Kitt is departing the nightclub circuit.

The quaverly - voiced singer prefers the concert stage and Broadway to barnstorming around the country warbling above the din of nightclub drunks, batter - fingered waiters and dog acts.

So she just up and quit.

"My whole act and personality depends on the attention of the audience," Eartha explained. "My voice is low key and low in volume, which makes it impossible sometimes to be heard in clubs.

"The noise is terrible in a nightclub. People are eating, drinking, laughing and smoking. Then there's always some little man in the crowd who is determined to talk throughout the show.

"I never answer hecklers, but they're another source of trouble.

"Put them all together, and my reasons for quitting the club circuit add up to good sense. I may return someday, but not now."

While she talked, Eartha prepared lunch in the roomy kitchen of her Beverly Hills home. She has a full - time maid who doesn't know how to cook, which doesnt seem to bother Eartha at all.

"In June I leave here for a concert tour," she went on, slicing tomatoes into a salad.

"The trend among popular artists these days is to give nightclub acts in concert halls —like Harry Belafonte, Judy Garland, Roger Williams and some of the others are doing. But not me. My concerts are entirely different from my nitery act.

"I sing different songs. And the sound, placement and projection of my voice change. My concerts take an hour and a half, compared to 45 minutes in a club."

Eartha admitted she will earn less money concertizing, but added she isn't particularly interested in amassing a fortune.

"I'd rather work harder and make less money and be happy," she said, cutting some celery into the salad. "I'll only perform twice a week on the tour, compared to twice a night in clubs."

Eartha's decision to pull out of the bistro beat was prompted by a beef two months ago in Boston when she walked out on a club date.

"Nobody ever heard my part of the story," she said. "I was sick and fatigued. But no one ever believes a star can be ill. They think it's temperament."

The salad completed, Eartha poured on dressing and tossed it expertly. "Let's eat," she said, "and forget about night clubs."

Primus Project

The Borde-Primus engagement will mark, perhaps, the last local appearance of the two artists for several seasons. In September, Miss Primus will leave for Africa to embark on a long-range project which is to have the sponsorship of an African government. Details of this assignment will be announced later; meanwhile, Miss Primus will be dancing here with Mr. Borde while preparing for the comprehensive examinations for her doctorate at New York University.

Other dance performances scheduled locally are the final in a series of seven farewell performances by Maria - Theresa, the distinguished disciple of Isadora Duncan, who will appear tonight at 8:20 at the Dance Players Studios in dances set to music of Gluck, Schubert, Wagner and Beethoven; Paul Swan, pantomimic dancer performing tonight at 8:30 in Studio 90, Carnegie Hall, in "A Glimpse of the Chinese Theater," "Five Preludes of Chopin," "Shepherd of Arcady," "Forgotten Dreams," "Oriental Fantasy" and "Bacchanale of the Desert"; and tomorrow night, James Waring and his company in "Phrases," "Lunamble," "Landscape" and "Burlesca," 8:40, at the Living Theater.

Pearl Primus, dancing with Percival Borde and company in an engagement opening Tuesday at the St. Marks Playhouse.

Talent a gift, actress says

BY WILLIAM GLOVER
Associated Press drama writer

NEW YORK, July 11—(AP)—Each evening as she goes on stage, Claudia McNeil says a prayer.

She has a special reason for that—and other things she does, such as turning down star billing in a Broadway hit.

"I've gotten far more than I ever wanted."

the 41-year-old actress explains.

"It isn't luck. I've been blessed. These are gifts that have been entrusted to me. I in turn must enrich them and give them back."

There's something more.

"I have never told it all before. In 1951 I almost died. My life was spared. It must be for some reason. What that is hasn't been shown to me, so I feel I must work at it every day."

Miss McNeil wants to share contentment and hope with others.

49 c 11(a)

'Raisin' star

"SOMEWHERE IN EACH audience, I pray, there is someone I can reach. Each morning I hope that I can make the day better for someone. And that doesn't have to be a big thing. It doesn't have to be money. Sometimes all it takes is a good 'Good morning' or a smile."

Miss McNeil is appearing in "A Raisin' in the Sun," the story of a Negro family's struggle for human dignity which won the Drama Critics Circle citation as the year's best play..

When the glowing critical notices came in, efforts were made to put Miss MsNeil's name alongside that of Sidney Poitier as a star. But she said no.

P. HE

"Poitier is a wonderful guy, a creditable actor," says the actress. "He is a Hollywood star making his first appearance on Broadway. I've been around show business for 26 years and all I ever wanted was to be well enough known to go from role to role.

12-59

"I thought, 'What can I do to show my respect and admiration? Let him keep the star billing alone.'"

Promotion due

WHEN POITIER leaves the all-Negro cast in September, Miss McNeil has promised, she will accept the promotion. She and Poitier have already been signed for the eventual film version.

49 c 9(a)

When the role was offered to her, the actress waged a lengthy campaign against accepting.

"I felt it was wonderful, but that I never would be able to do it," she explains. She begged off to take a part in what turned out to be a notable TV production of "A Member of the Wedding." Then she used other pretexts to stall.

"Everybody thought I was right but me," she recalls. The script pursued her when she went to California to appear in her first film, "The Last Angry Man," which will be released next Fall.

'I'm awful'

SHE HAD MANY talks with Paul Muni "on how to get into a character." Gradually her trepidation lessened. But at a first reading of the stage role, she said "I'm awful," and walked out.

The producers kept after her.

"Suddenly the fear of 'Raisin' was gone—at least the anxiety," she says. "The things you are most afraid of never happen."

Miss McNeil regards her good fortune as an obligation.

"When I say I've been blessed, I don't mean that as a passive contentment. Now more than ever I must work and be active."

Miss McNeil devotes much of her off-stage time to welfare work. She recently received an award from Jewish philanthropic agencies for her one-woman mission.

"I don't have a smiling face," says the heavyset actress, "but I think I have a great capacity for loving people."

HER GIFTS A BLESSING
. . . Claudia McNeil on stage

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Robeson's Othello At the Home Park

49c(1)(a)

By DON COOK

STRATFORD-UPON-AVON, England.

Forget Paul Robeson's politics for the moment, and consider instead the whole complex emotional background against which this eminent Negro faced the opening night of the Shakespeare Memorial Theater's 100th season in the role of "Othello" last week.

Son of slavery. First Negro All-American football player in the United States, from Rutgers, 1918. Man for whom Jerome Kern wrote "Ole Man River." The original operatic "Emperor Jones." Eugene O'Neill's "Hairy Ape." Concerts all over the world. "Othello" in London in 1930 with Peggy Ashcroft and Ralph Richardson. Again in New York in 1944. Fellow-traveler of the Communist party. Denied his American passport. Stage doors closed to him in America for a decade. Now in his sixty-first year "Othello" again, at Shakespeare's birthplace.

By any standards, therefore it had to be more than just the opening of another Shakespeare season at Stratford—or even of the Memorial Theater's centenary season. It was also a climactic occasion in the complex life of a great artist. The unique opportunity to seize upon Robeson's presence in England again, at last, and the undoubted sympathy which his American passport and political troubles have engendered for him in Britain, certainly was not lost on the Memorial Theater directors.

Robeson, it could almost be said, rose not just to the occasion but above it. There was a brief moment after the thirteenth curtain-call when this correspondent was afraid he was going to spoil things with a curtain speech, but the moment passed in peace and applause.

He moved into dominance within minutes of the opening, as his magnificently rich and resonant voice sank to the softest pianissimo when he told how he wooed Desdemona with stories . . .

"Of being taken by the insolent foe
And sold to slavery: of my redemption thence,
And portance in my travels' history. . . ."

For the rest of this "Othello" production, there was a mixed, but always fascinating, bag of surprises and misfortunes to consider. It was an entirely new production, directed by one of Britain's bright "angry young men" of the theater—twenty-seven-year-old Tony Richardson, who also did the London and Broadway productions of "Look Back in Anger."

Merely to pose the picture of a twenty-seven-year-old director handling sixty-one-year-old Paul Robeson, American "method" actor Sam Wanamaker in the role of Iago, and delicious young Mary Ure (from the "Look Back" Broadway cast) as Desdemona, plus the supporting Stratford company of budding young Shakespeareans, raises the prospect at least of some theatrical excitement, if not total success.

Richardson welded it all into a production of great pace and vitality. He aimed — perhaps wisely, in view of the actors he was working with—for a naturalistic reading, rather than any kind of rotund traditionalism. Using the Memorial Theater's fine stage, with its four lifts and revolving platforms, he kept motion, color and action at a remarkably sustained pitch, having split the play into two acts only.

The Drunk Scene

Costumed and decorated by a young Australian stage designer, Loudon Sainthill, the production glowed with the dark tones of Holbein or Van Dyke. In particular, the drunk scene where Cassio starts a fight with a barrack-room of soldiers was one of the best-directed and most violently surging scenes of its kind ever mounted on any stage.

The least successful feature of the production was the suspending of Desdemona's chamber and death-bed on a somewhat constricted platform elevated in the middle of the stage. Lacking the grandeur of space and simplicity, it detracted from the final tragedy and made for a lot of unnecessary running up and down stairs.

Of the performances, Mary Ure seemed lacking both in confidence and voice in the role of Desdemona—though her tiny figure and blonde head set on a long delicate neck was the perfect physical counter-poise to the tremendous, brooding tenderness and violence of Robeson.

Wanamaker's Iago

Most controversial of the acting, as might be expected, was that of Sam Wanamaker as Iago. His Mid-Western nasal speech was a serious detraction from much of Shakespeare's lines, and his delivery in any case aimed at "method" cadence rather than beauty of line. Villainy he made clear—so clear, in fact, that it was difficult to see how even a simple Moor could call him "honest Iago." He had his moments, but on the whole the performance was a little too reminiscent of Wanamaker as "The Rainmaker."

Yet, in the end, all these observations are more "debating points" about the production than they are final criticisms. Critical opinion in London has varied: Everybody has found something to criticize, and while not everybody agrees on what they think wrong, they all agree more or less in the words of one of them that "it is a fascinating near-miss."

Robeson's voice, Robeson's magnificent stage presence, Robeson's authority and personality dominate. The chances are it will have even greater integration and power after the cast has settled in on the production and learned its strengths and weaknesses.

Robeson has contracted for an entire nine-months' season at Stratford, and so far fifty performances are scheduled in the first eighteen weeks. Moreover, 180,000 tickets are already sold.

Lena Horne Loses Case Against RCA

NEW YORK — A motion filed by singer Lena Horne [illegible] to enjoin RCA Victor [illegible] ords from the distribution and sale of an album of songs from "Porgy and Bess," in which she is co-starred with Harry Belafonte, has been denied.

In the suit which also sought $100,000 in damages, Miss Horne claimed that the LP "does not present her singing voice satisfactorily," and that its release would cause her irreparable damage."

Victor attorneys held that Miss Horne failed to state a cause of action. The denial of the motion was handed down by New York Supreme court justice, Samuel Gold.

Miss Horne said: "The voices of Harry Belafonte and myself were recorded separately and were united in duets by RCA technicians. The result was so bad as to be irreparably damaging to my career."

Soviet Star—
Ukrainian-born [illegible] is the Negro star of the Soviet [illegible] now [illegible] Tiny is "stranger than fiction."

Sidney Poitier, Lena Horne Will Appear In Europe

NEW YORK — Sidney Poitier, currently on Broadway as star of "A Raisin in the Sun" will be a marquee headliner comes June when the opening of Sam Goldwyn's film version of [illegible] and Bess" [illegible] Sidney will be off to France and more movie parts if America ever lets him go. The top stage, tenpee and screen star has been signed co-star in "Paris Blues," an original from the novel by the same name.

About musicians and a mixed group of tourist teachers in Paris, the flicker will be produced by George Glass and Walter Seltzer. Duke Ellington has been commissioned to write an original jazz score.

Fresh from a year on Broadway as star of the musical "Jamaica," Lena Horne is airing out her trunks for her annual junket to the old country. The Horne of plenty of talent has been set to highlight the theatrical season of the Tivoli Gardens in Copenhagen in July.

She will be followed here by Eartha Kitt and several other American stars, among them The Clara Ward Singers and the Peters Sisters who have been set for the Tivoli's summer run.

AGVA Rules Against Eartha Kitt

BOSTON—"Let's get the hell out of here" phrase allegedly uttered by Eartha Kitt when she walked out on an engagement at Blinstrub's has been ruled no proper theme song by the run jurors of the AGVA.

The whole thing started back in February, two nights before the end of a seven-night engagement the sultry star was contracted to perform at the night club. Though the singer denied that she made the above remark, and testified that she cancelled her session because she had a sore throat, the board agreed with the nitery owner.

AFTER HEARING both parties, plus witnesses for Blinstrub, AGVA ruled that the singer would have to be paid pro rata for the five nights she worked. However, she in turn would have to pay the nitery owner for the two nights she did not work, plus all expenses incurred in the securing of a substittue act, the Mariners, to complete the date. The board gave him the right to deduct what she must pay him from the $3,000 salary he contracted to pay the singer.

But things happened to change her mind. She has been back on the stage for a couple of years, but mostly in the Middle East and South America. She was in Turkey when her mother died some months ago; and she was briefly held for questioning recently in Venezuela where she adopted another child.

But although she deceived me about her retirement, I'm glad that she's appearing in Paris again. And I'm even happier to note that she is still a drawing card. People are coming to see her in droves.

SHE SHOWS off a lot of new gowns, and she's got a lot of interesting people with her in the show. But nobody is fooled about the gowns or the others in the cast. It's Josephine Baker that the cash customers are coming to see. And take it from me she's still the toast of Paris. She's still Josephine.

"Gov. John Patterson invites you to visit historic and progressive Alabama. Your tour of Alabama will take you thru a land of fascinating contrasts of the Old South and the new. A gracious Southern welcome will be yours."

I didn't make it up — What you've just read above. I'm merely copying what I saw recently in an American magazine. I read it right here in Paris, and I couldn't think about anything else for a couple of days.

Advertising is a wonderful thing. A large number of Europeans read American publications, and it is almost certain that some of them have noted Gov. Patterson's invitation. I just wonder what they thought about it.

Me, I thought first of all about a minister who preached a sermon not long ago — and got a sentence on the chain gang.

Report From Europe

By Ollie Stewart

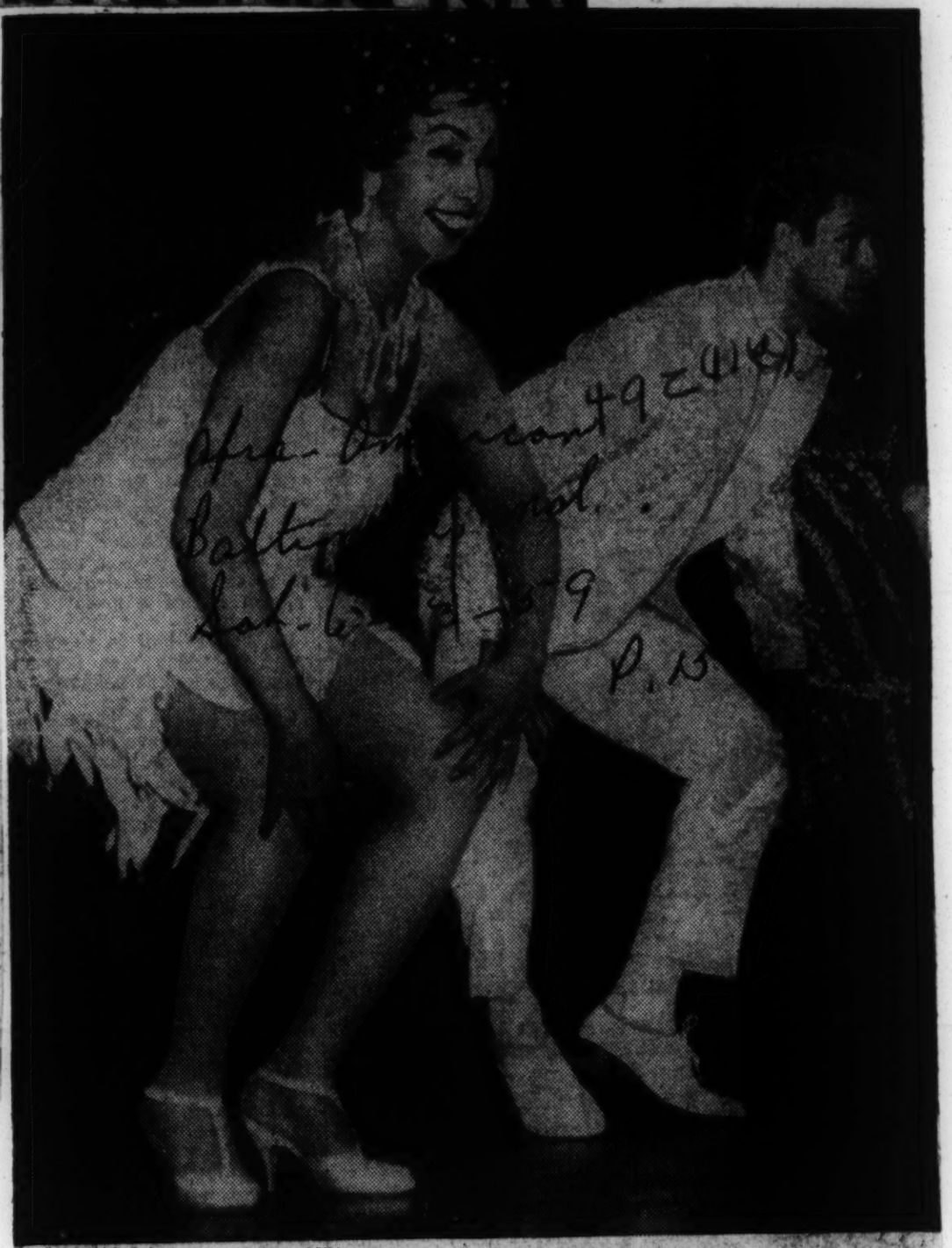
The Same Old Josephine

PARIS — Josephine Baker is back in town again, back in the public eye — and back doing what she said some years ago she would never do again.

Josephine recently opened an indefinite stand here at the Olympia Theater, in a musical revue which she dominates throughout. It's called "Paris and My Loves," and the theater manager hasn't scheduled anything to follow it in the near future. The show is expected to last for quite a while.

Frankly, I never expected to write once again that Josephine Baker was appearing on the stage as a professional entertainer. I remember quite well that it was only three years ago that she told me — and I wrote it down — that she was through.

"THIS IS IT," she said at the conclusion of her Olympia engagement. "I'm retiring while I'm still at the top. I will never appear again on a professional stage."



JUST LIKE OLD TIMES — The toast of Paris back in the 1920's, Josephine Baker is again going great in the French capital. Here she swings through an exuberant "Charleston" with French ballet master Georges Reich. Now the "mother" of ten adopted kids from all parts of the world, Miss Baker is essaying a comeback at the Olympic Music Hall.

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It's All In The Family For Them

Journal and Guide 30 May 23-59 P18

Famed entertainer Josephine Baker and her husband, Joe Bouillon, stroll through the streets in Paris with the seven youngsters they've adopted from all over the world.

A native of the United States, Miss Baker has lived in Paris for many years.

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GEORGE E. PITTS

Tribute to a Great Actor, Sidney Poitier

Last year was a banner one for Negro actors in Hollywood and on the TV screens but, more than that, it established Sidney Poitier as one of the greatest Negro thespians of all time. This pillar devoted three columns to this sensitive young man in 1958 and still didn't say enough to encompass Poitier's varied talents.

It seems odd that the critics chose 1958 to rave about this magnetic personality who, several years ago, was just as good as he is now. We gathered, and still maintain, a bundle of respect for him not only as an actor but also for a man of high moral standards. He's the same fellow who refused a role in "The Phenix City Story" because he would have had to portray a wishy-washy Negro.

Sidney Poitier

Poitier's career has seen him in triumph after triumph, and these "peepers" haven't missed one of his roles. We saw him perform with brilliance in "Something of Value," "No Way Out," "Cry, the Beloved Country," "Blackboard Jungle," "Edge of the City," "Band of Angels" and "The Defiant Ones." Here is an actor with the ability to electrify an audience with his very being, whether speaking or moving about with his cat-like grace. We raved over an exceptionally gifted actor who turned in just as polished a performance as the belligerent schoolboy in "Blackboard Jungle" as he did as the hissing renegade in "The Defiant Ones."

He seems to possess a warmth and naturalness, an eloquence and an overwhelmingly appealing quality that endears him to all ages.

These attributes certainly are enough to have brought him to the stature he enjoys today and should project him to even greater heights, although, ironically, Poitier flunked his first acting audition and stuck by his present profession just to prove to the man that rejected him that he could act.

• **FROM WHERE** we viewed Gene Kelly outshone Fred Astaire on his TVer last week—better dancing, superior production, more talent, and the real reason—sexier gals . . . Another fine break for a Negro on Broadway will come in September when Mae Barnes operates in the starring role of "Anything Goes." Ethel Merman starred previously in the play that will feature a mixed cast of 16 this fall.

■

• **PITTSBURGH'S** Hurricane, with back-to-back SRO performances by Krazy Kris Kolombo and Wild Bill Davis, is doing the same thing this week with the Jolly Jax, three of the most talented brothers we've heard . . . Message from Erroll Garner, whose April 30 concert was cancelled in Pittsburgh (to be rescheduled at a later date), stated that he is "most anxious to perform in the Steel City during the Bicentennial celebration." Garner says he "is most gratified by the interest shown by his many fans and friends and is keenly looking forward to his return home to Pittsburgh." Garner guests with Garry Moore on May 5.

■

• **LIONEL HAMPTON** and Billy Daniels guestar with Ed Sullivan on May 3 . . . Jazz pianist Dave Brubeck said a mouthful when he uttered that "race prejudice is going to make this country lose the world if it is not changed in a hurry. It's losing us Europe, the Middle East, Asia, South Africa—what else is there?" . . . Argument came up on who's the better guitarist, Barney Kessel or Kenny Burrell. We will take Kessel for the present.

■

Note from a columnist in London: "Until you've heard the Clara Ward Singers, you just can't know the real meaning of 'beat music.' And if you think rock 'n' roll is exciting, you will jump for joy when you hear the seven-strong group's fiery, dynamic brand of hot gospel singing" . . . Dinah Washington upon hearing Chet Baker, asked, "Who the heck is that. Is that a singer or someone just kidding?"—and upon digging Joni James, was just as querulous: "Has she got a cold? I want to know who could sound that bad?"—but, that is Dinah for ya!

STAR GAZING:

Director warned Poitier he had no acting future

Sidney Poitier, who made it to the last five finalists for the Oscar awards last week, was told by the first casting director he ever met that he wasn't cut out for a theatrical career . . . That was in 1943, when Sidney was 16.

While on the subject of Poitier, a note by New York columnist Dolores Calvin appears timely . . . Says she: "Unlike your unconscious young man, Sidney has had his share of ugly prejudices . . . Once, while in Johannesburg, South Africa, on location with the late Canada Lee for 'Cry the Beloved Country,' Sidney and the cast were forbidden first class accommodations and were guests of a plantation where they were virtual prisoners, unable to travel around or even venture out after dark."

Fontainbleu Hotel (Miami Beach) management, regretting that it waited so late to bring in singer Johnny Mathis, sought to ink him for February of 1960, thus avoiding the post-season slump on the beach. . . . Johnny could give 'em a choice of early November or mid-April, neither of which causes cheers at the hotel. . . . Mathis divides the next three February-to-April periods between Las Vegas and California, so MB must wait until 1963 to get Johnny at the time of their peak business.

Little Richard's latest disc, "Kansas City," tabbed as one of Billboard Magazine's "best bets of the Week." . . . Second on same list is "So Close," by Capitol Records' new find, Brook Benton.

Juanita Moore, who plays the "Imitation of Life" role which ears ago starred Louise Beavers, arrived in New York last week . . . she'll make a series of personal appearances with Lana Turner on behalf of the flicker's Gotham opening next week.

Elmer Rice did an operatic version of Langston Hughes' "Street Scene" at the City Center in New York, and was a click. . . . Marv Johnson, whose "Come to Me," is a United Artists platter seller, penned the tune himself.

Geoffrey Holder and his dance troupe a huge hit at New York's Village Gate. . . . Sammy Davis, Jr., heading the current show in the Copa Room of the Sands Hotel (Las Vegas) . . . and what comes naturally, Junior's getting tremendous reaction from the ringsiders.

Lionel Hampton, following his "Swing Into Spring" TV appearance Friday, opened a two-week session at El Rancho Club in Philly. . . . Fats Domino did a one-nighter at Boston's Hotel Bradford on Friday.

Sonny Rollins at Jazz Workshop. . . . Earl Hines at the Hangover. . . . Billy Eckstein at Fairmount Hotel . . . and Earl Grant at Fack's . . . all in San Francisco.

Dizzy Gillespie and comb opening an indefinite stay a Freddie's Cafe, Minneapolis, o June 22nd, with Teddy Wilso due to commence a two-wee engagement on September 7th

Steve Gibson and the Red Caps are at their best and breeziest in the new tune "Bless You," which they recently recorded for ABC-Paramount . . . And speaking of new wa

her usual listenable job with "Separate Ways" for Mercury, backed by her old, old fave, "Careless."—SAM LACY.

LIVING PROOF—Sidney Poitier, who took up acting to prove he could do it after a casting director told him he wasn't cut out for a theatrical career, is making his point. Nominated for an Academy Award for "The Defiant Ones," he also is being hailed for his work on stage in "A Raisin in the Sun." Ruby Dee plays his wife in the new Broadway hit.—AP Newsfeatures Photo.

BROADWAY

But Poitier Beat The Handicaps

By WILLIAM GLOVER
Associated Press Writer

NEW YORK—Sidney Poitier, Hollywood Oscar nominee and bright new Broadway star, knows exactly when he set out to be an actor.

It was the day he first looked for a theater job. A casting director told the utterly untrained lad he had too many handicaps to hurdle.

"I said, 'I'll show him!'," says Poitier of that incident 15 years ago. "But what I really meant was, 'I'll show myself'."

He has been in a mood of perpetual self-challenge ever since.

His arrival in the new hit play, "A Raisin in the Sun," evoked unanimous critical cheers and established him as a stage star in fact, as well as billing, in his first major theater role.

He is simultaneously in the screen spotlight by virtue of his work in "The Defiant Ones." His portrayal in it made Poitier a candidate for the Academy trophy to be awarded tomorrow night.

Being released soon is the screen version of "Porgy and Bess," in which he has a key role.

Challenges Ahead

Such simultaneous attention by both Sunset Strip and Shubert Alley is not altering the 32-year-old actor's outlook.

"Everything I have yet to do is a challenge," he says when asked about future goals. "Each job imposes a greater sense of responsibility. It's the one area where ego plays a constructive part."

Poitier comments with detachment on how "in the theater there's a certain jazz that comes with a level of commercial importance." In this category he bundles neon billing, fancy dressing room and other attentions.

"I don't care about superfluous elements," he adds. "They could be all taken away and I wouldn't mind personally, provided I could feel inside the work was a success in a three-dimensional way."

Poitier, tall and slim, paces with feline grace as he talks about himself, trickles honey into his mouth ("It's good for the voice"), pauses in mid-sentence for the exact word.

About that Oscar, for example—"I think it's a wonderful activity of the industry and a way for it to honor individuals, but I never think about it because I never expect to win. . . ."

His Severest Test

"For me, movies are harder than the stage when you are committed to a really creative job, because of the tremendous technical intrusion."

After a dozen films and lesser excursions in stage work, Poitier calls his role in "A Raisin in the Sun" his severest test to date. In the warm and absorbing drama of family life, Poitier is a young father torn by ambition.

"The mercurial nature of the man," he explains, "is the big test. He isn't one thing now and something else later. He's a whole bundle of things at one moment, and a whole different assortment right afterwards." He "orchestrated" the characterization to his own satisfaction on opening night, after 3½ weeks of rehearsal and 6 weeks of touring.

Poitier gives the credit for being able to dare such a gamut to others.

"I'm not a self-made actor," he insists. "I'm made almost exclusively by friends who over the years have imparted to me their know-how."

IN THE SPOTLIGHT — The work of Sidney Poitier and Ruby Dee is being as widely acclaimed by New York critics as the play, "Raisin In the Sun," in which they are featured. The two play husband and wife in the all-colored drama, and are caught here in a scene from the action.

49c(1)(a) 1959

Tips on Tables

Eartha Gets Wolf Whistles

By ROBERT W. DANA

Petite Eartha Kitt, with the supple grace of a tigress and an explosive quality that constantly [illegible] near the surface of her enigmatic personality, is filling her first singing engagement in the Waldorf-Astoria's Empire Room and eliciting occasional whistles from males in the audience.

From her wickedly delivered opening number, "I Want to Be Evil," to her only encore, "C'est Si Bon," in which she fixes a gentleman ringsider with a devastating siren's stare, Eartha is an emotionally arresting entertainer. But throughout her performance, she wears an intense detachment, as if she were creating song silhouettes for her own pleasure.

Trained Dancer.

Rhythm and beautiful use of her arms and hands bespeak Miss Kitt's training as a dancer and actress. Indeed, they abet a voice that has no particular beauty of tone, one that slurs over some lyrics so they are indistinguishable. Sometimes, when she finishes a number, she'll give a wild laugh. The audience is a bit startled but takes it in stride.

In quick succession, almost without pause, seldom with any introduction or acknowledgement of her audience, Miss Kitt sings "Ain't Misbehavin'," "Burned as a Witch," "Santa Baby," "Love as a Gamble" and "Let's Begin." In each, her style of presentation is uniquely her own and, backed by her musical director, Gerald Dolin, and her drummer, Modesto Duran, she etches each in rhythm in a way that makes you want to frame them.

There is a tender quality about Eartha, which she lets you see briefly as she sings "I Learned to Smile," a monologue from "Anna Lucasta," a film in which she soon will be seen in New York.

Three other numbers she does, which lead her out of the trancelike earlier portions of her program, are "Uskudara," a delightful English song titled "What More Is There to Say?" and an impressive Hebrew song Eartha found when she traveled in the Negev.

Beautiful Gowns.

Beautifully, excitingly gowned by Lloyd Lambert of Hollywood, Eartha Kitt may not be the best singer in these parts, but she certainly is a tantalizing little actress who knows how to dress up her voice for its best effect.

Emil Coleman and his orchestra and Bela Babai's group play for the show and dancing in the Empire Room, with handsome headwaiter Louis doing his usual fine job at the door.

directness as an actress."

MISS KIT IS currently on the nation's screen in "Anna Lucasta," a film to which she was finally persuaded after complex and extended skirmishing.

"Acting is what I want most," she says of present objectives. "I've been floating around clubs singing about 75 per cent of my career. It's one kind of a challenge to see how much I can get involved with an audience in a 45-minute act, doing 15 songs in which I'm 15 different people.

"But the strongest challenge is to become one character—and to sustain and build that part for two hours."

MISUNDERSTOOD

Eartha Just A Down to Earth Gal

Having a reputation for temperament, Eartha Kitt feels, is just the result of misunderstanding.

The girl who skyrocketed as a singer and is now aiming for more roles as a dramatic actress, explains further:

"When someone fears me, I resent it and so I show it.

"Who wants to be treated with kid gloves? I get a little hard with nervous people because there's no reason for them to be that way. Sometimes they take

Tan Acts Still Top Miami Fare

MIAMI — The popularity of colored entertainers in this winter playground continues in marked contrast to the unwritten agreement against their employment five years ago.

Duke Ellington is the latest of the top flight artists to invade Florida. He opened Tuesday at Miami Beach's Copa City with his new musical revue, "Jump For Joy."

Duke wrote the 40 songs which comprise the score. The lyrics were written by Sid Kuller.

* * *

BARBARA McNAIR is given top billing, also in the star-studded cast are Timmie Rogers, Othella Dallas, Jimmy Randolph, Stump and Stumpy, The Miller Brothers, Lil Greenwood and a tall, tan chorus line of 30 beauties.

Duke has hopes of carrying the new revue to New York after the possible six - week stand here.

Napoleon Reed, now a fixture at the Copa Lounge, is back with his eye and ear - pleasing musical revue.

* * *

THE MAN with the purple-people eater's horn, Diz Gillespie and his quintet are dispensing 'cool' sounds at Miami Beach's rocking lounge.

Their nightly jam sessions featuring Sam Jones on bass, Junior Mance on piano, Les Spahn on guitar and flute and Lex Humphries on drums draws adherents of the 'beat' generation from as far away as Alabama and Georgia.

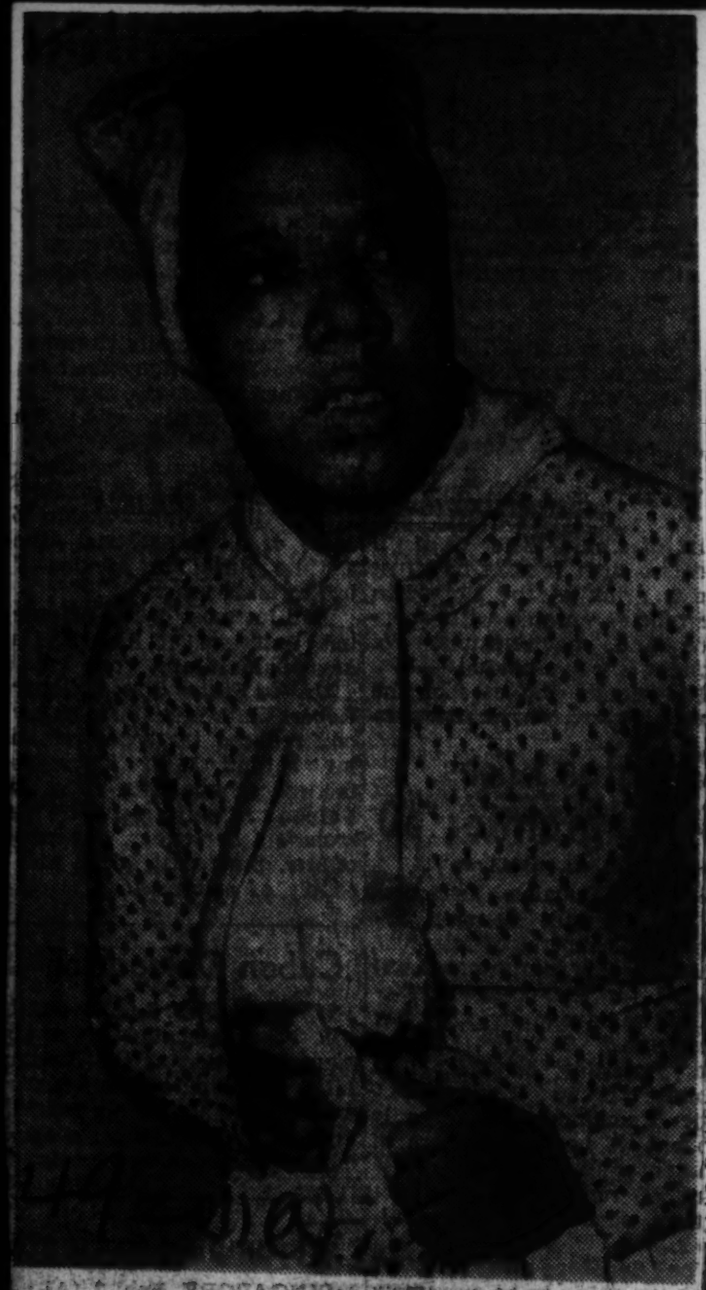
* * *

BILLY DANIELS is weaving his 'Old Black Magic' for the older set at the Eden Roc in a show featuring the dance team of Tanya and Biagi and Jackie Miles, comedian.

The Four Step Brothers have proved so popular at the Copa Cristol, they have been held over after completing, four spectacular weeks.

They are slated to be joined by Cozy Cole and his band on Jan. 27.

BARBARA McKAIR



STARTING A NEW CAREER

HOLLYWOOD.—Althea Gibson, the tennis whiz who announced at Forest Hills that she was withdrawing from competition for a year to turn to show business, is carrying out her plans. She has her first go at acting with this portrayal of a slave in the upcoming movie, "The Horse Soldiers." She also has recorded a song album and is writing her autobiography.—AP Wirephoto.

U. N. May Get Issue

City Tells African Ballet Girls to Cover Up Bosoms

By Stuart W. Little

The issue of semi-nude dancing on a New York stage will be tested legally and may even reach the United Nations if the producer of "Les Ballets Africains" and his thirty girl dancers have their way.

The fast-moving [illegible] troupe opened its New York engagement Monday night at the Martin Beck Theater to gasps of horror and a howl of a 1942 regulation cited by City License Commissioner Bernard O'Connell.

The regulation states: "No female shall be permitted on stage in any sketch or act with breasts uncovered or so thinly veiled as to appear uncovered."

Ordered to Cover Up

The chaps in question appeared without so much as a veil above the waist until the license commissioner moved in. Effective with Wednesday night's performance, they were ordered to cover up. Failure to comply would mean revocation of the Martin Beck license.

Luben Vichey, producer, said he had run into no such trouble in the usually censorship-conscious Boston, where, he said, even "The Christian Science Monitor" was on his side. The troupe went to Philadelphia, where again no objection was registered.

Art and authenticity, Mr. Vichey said, require his three girls to appear with bare bosoms. Walter Terry, dance critic for the Herald Tribune, wrote in his review:

"The first time the girls appear with bosoms bare, it is in a simple decorous ceremony. It seems wholly suitable and no more inflammatory than, say, a lovely color photo in The National Geographic.'"

Says It's Folklore

Elsewhere in the show, the nudity appears in the lion-and-panther dance to distinguish females from males, in a girl who humorously loses her robe before a bashful boy, in a water girl dancing before a well and in the final African marketplace scene in which the town prostitute appears.

"Let me make one thing clear at the outset," said Mr. Vichey yesterday. "This is not a show for thrill seekers wanting off-color stuff. This is folklore, this is art."

Mr. Vichey has instructed his attorney, Jesse S. Richman, of 37 Wall St., to seek a hearing before the license commissioner. The commissioner said yesterday he will grant such a hearing. But he pointed out that the theater regulation permits no other interpretation than his "cover up at once" order.

In Exchange Program

At the United Nations, Mr. Vichey pointed out that his dancers are here as part of a cultural exchange program under the sponsorship of the newly independent Guinea, where many of the dancers come from.

Today, the flag of Guinea will be raised at U. N. headquarters for the first time. Mr. Vichey said he would have some of his dancers there. And they will be dressed, he promised, "as they cannot be dressed on the stage of the Martin Beck."

Monday. The opening is on April 7.

The theatre's statement read:

"Following a cable received at Stratford on Tuesday from Paul Robeson in Moscow, conversations have taken place between his London agent, Harold Davison, and Glen Byam Shaw, Director of the Shakespeare Memorial Theatre.

"Both are now completely satisfied that Mr. Robeson will after all be fit enough to play Othello in the forthcoming Stratford season opening in April. He will, however, continue to rest for another month, but has given his assurance that he is returning to this country for rehearsal not later than March 16.

Each play produced at Stratford is in rehearsal for about a month, but this does not mean that Mr. Robeson will miss all the Othello rehearsals. He will be present for the second half of rehearsals.

He has played the role a great many times, in both Britain and the United States. A number of seasons ago he starred in the role on Broadway. Mr. Davison said Robeson was reading the part in the sanatorium just outside of Moscow where he is recuperating.

Robeson Stated For "Othello" Role In London

LONDON — (JNPA) — Paul Robeson will play the title role in the opening production of the new season at the Shakespeare Memorial Theater, Stratford-on-Avon.

A statement from the theatre Thursday said the company had agreed to the request of Mr. Robeson in Russia a month later for rehearsals.

Mrs. Robeson had earlier written to Stratford saying that her husband, who is in Moscow, was suffering from bronchitis and exhaustion and would be unable to appear. Rehearsals for Othello began

49c(1)(a) 1959

50 Years A Showman, Muse Still Tops

Luck led veteran star to quit law for stage

By RALPH MATTHEWS
WASHINGTON

Lady Luck, whose infidelity creates havoc with the lives of many men, has always been a devoted paramour to Clarence Muse, stage and screen star who is rounding out 50 years in the theatre by a visit to the Capital, the scene of his early triumphs, this week.

Muse, accompanied by his wife, Ena Muse, a former officer in the British Women's Army Corps, arrived in Washington New Year's Eve from Hollywood after attending the Sigma Conclave in Chicago of which Mr. Muse is a lifetime member.

MUSE, A native of Baltimore, completed work on the Sam Goldwyn Production of "Porgy and Bess" starring Sidney Poitier, Dorothy Dandridge, Sammy Davis Jr. and Pearl Bailey.

Produced in a completely new revolutionary medium at a cost of 12 million dollars Mr. Muse, who in addition to his acting career, has written a history of colored show business, insists that more money was spent on this one production than on all of the shows and motion pictures featuring colored stars during the past half century.

IT WAS sheer luck which won Muse the role of the Honey Man in the production as he was practically drafted to play the role after he had retired from active show business and was living quietly on his "Muse A-While Ranch" at Perris, California near Los Angeles.

He was sought for the role after cast members of the stage version walked out in support of their old director who was dropped by the studio during a disagreement.

IT WAS this same luck which had started Muse in the theatre 50 years ago. Having completed a course in law at Dickerson University he took a job in a winter resort in Florida to earn enough money to hang out his shingle.

At the end of the season he got in a poker game and won several thousand dollars which the other waiters and bellboys planned to win back on the train en route from Palm Beach to New York. When he reached Jacksonville, Muse, aware of the plot dropped off the train intending to take a later train. But fate intervened and he did not return to New York until seven years later. That was because while prowling around Jacksonville between trains his eye caught that of a pretty octoroon girl named Ophelia Moore, and he devised schemes to remain and know her better.

* * *

POSSESSING a good bass voice, he was induced to sing during the intermission, at a popular beer garden. His success caused him to abandon forever his plan of becoming a lawyer.

With his winnings he bought a partnership in the show owned by Freeman and Harper (the late Leo and Harper of Broadway fame) and from that point on his name has been associated with the theatrical world.

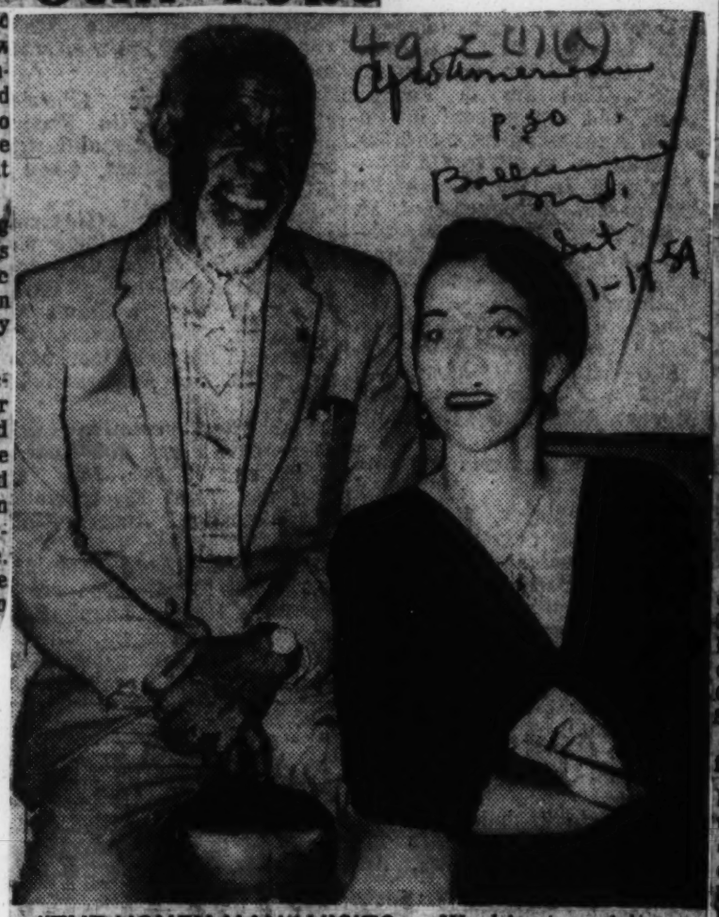
A few months later he was married to the girl who had caused him to postpone his trip and together they toured the southland arriving in New York seven years and two children later to help start a new cycle in the entertainment world which gave birth to the great institution known as the Lafayette Players.

* * *

IT WAS with this famous organization that he came to Washington along with Andrew Bishop, Cleo Desmond and others who are still remembered by the old timers who helped to make the Howard Theatre the famed entertainment center it became.

Muse recalls his opening date in Washington which was greeted by the abortive race riot which created havoc in the Capital during the early twenties.

With the decline of vaudeville Muse became the pioneer in the invasion of Hollywood where he was starred in the first all-colored film produced in the movie capital "Hearts in Dixie" and he has been a fixture in Hollywood ever since. He has played with all of the greats, appearing in more than 500 productions.



"THE HONEY MAN" VISITS — Washington visitors during the yule season are Mr. and Mrs. Clarence Muse of Hollywood, Mr. Muse, veteran stage and screen star has recently completed work as the Honey Man in the 12-million dollar production of "Porgy and Bess" which will be released soon. They are the guests of Mr. and Mrs. Ralph Matthews.

Robeson Slated For "Othello" Role In London

LONDON — (NNPA) — Paul Robeson will play the title role in the opening production of the new season at the Shakespeare Memorial Theatre, Stratford-on-Avon.

A spokesman from the theatre Thursday said the company had agreed to the arrival of Mr. Robeson in Britain a month late for rehearsals.

Mrs. Robeson had written to Stratford saying that her husband, who is in Moscow, was suffering from bronchitis and exhaustion and would be unable to appear. Rehearsals for Othello began Monday. The opening is on April 7.

The theatre's statement read: "Following a cable received at Stratford on Tuesday from Paul Robeson in Moscow, conversations have taken place between his London agent, Harold Davison, and Glen Byam Shaw, Director of the Shakespeare Memorial Theatre.

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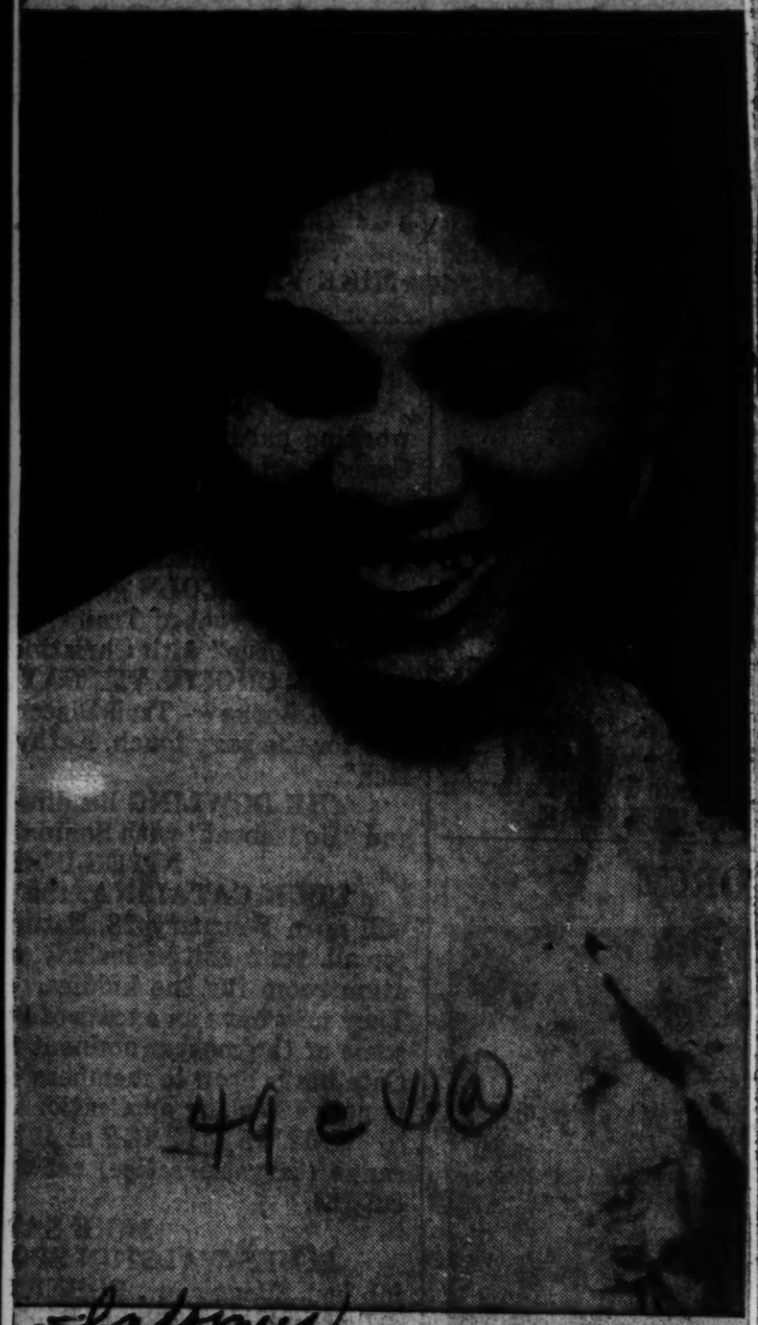
He has played the role a great many times, in both Britain and the United States. A number of seasons ago he starred in the role on Broadway. Mr. Davison said Robeson was reading the part in the sanatorium just outside of Moscow where he is recuperating.

MONOLOGUIST OF YEAR



Lou LaTour, "Monologuist of the Year", added another triumph to her list last month when she was presented at New York's Hunter College by Dr. Marguerite to her class in American Negro Culture. Miss LaTour superbly presented excerpts and acts from the life of Phillis Wheatley, a special group called "Dialects As Treasures" which included selections in French, Italian and Negro dialect, and a bit of comedy through an original monologue "The Visitor at the Hospital." Dr Cartwright and the student-audience were high in their praises for the wonderful performance given by the Artist, and also for the delightful manner in which she held the group spellbound from beginning to end. Following the Performance were such expressions as these;: "The Program was so enlightening and entertaining." . . . "It was marvelous." . . . "Wasn't she wonderful." . . . and from a representative of the class to Miss LaTour "Thank you for a job beautifully done."

GEORGE E. PITTS

African Ballet Fights to Keep Girls Uncovered

• **WHEN ART** is considered art and when it is not is posing an interesting question in New York City right now. Les Ballets Africains, which includes three girls dancing without any clothes on from the waist up, (see pic) was ordered to cease and desist from such practices.

The New York Licenses Commission ordered producer Luben Vichey to cover up the bare-bosomed girls. But the question arises as to whether or not the African ballet is considered a pure art form. The commission allows no provisions for the consideration of what is or is not art, but placed the girls in violation of the city statute that drove burlesque out of New York City.

Next you wonder if the commission is interpreting the performance of Les Ballets Africains as burlesque since it has permitted the same law to govern each. If the commission does consider the highly praised production burlesque, then it is confounding the judgement of expert critics in Boston and Philadelphia who hailed the troup, and even in New York City, where it has been praised these past two weeks at the Martin Beck Theatre.

Producer Vichey said he will fight the censors, stating that the girls performed without interference in Boston and Philadelphia and that he told his lawyers to see what could be done about getting the girls back in the flesh again.

Coya Marof, West African director of the group, explained indignantly: "It is not natural. We wanted to show New York all the faces of Africa. This is one of the faces. At home the girls always walk around this way. We wanted to show what Africa was really like. Not like in the movies. We did not want to shock like the strip-tease."

Vichey said: "I've never seen a production such as this where the actual work on stage changes each night. These wonderful people dance as they feel and it is this that makes the show so spontaneous and exciting. As far as the production goes, the nudity or lack of it does not make one bit of difference."

can Negro Theatre, Inc., of New York . . . Suave Billy Williams' "Nola" keeps moving upward—a real swinging disc.

• **RECOMMENDED** spinning: Sammy Davis Jr.'s Decca album in "Town Hall Concert," which was recorded on the spot last year at New York's Town Hall . . . Anthony Quinn will portray a Negro this fall in the Broadway play, "The Long Dream," from the novel by Richard Wright.

Lena Horne is being sought to play opposite him . . . Erroll Garner's recent concert at Boston's Symphony Hall broke the house record.

• **MAX ROACH**, at his drumming best last week and this week at Pittsburgh's Crawford Grill, took out a NAACP membership, along with his entire crew . . . Ahmad Jamel's "But Not for Me" still tops the list of the nation's jazz best-selling albums . . . Ernie Andrews became the first Negro vocalist to appear with a white band at the Hollywood Paladium. He's a regular with Harry James.

• **ERROLL GARNER** is headed overseas in August . . . Gene Krupa thinks Milt Hinton is the greatest bass player alive . . . Peggy Lee, Ella Fitzgerald and Benny Goodman headline another all-star lineup of "Swing Into Spring" TVer on April 10 . . . The team of Walkin' Willie and baldheaded Jewel Brynner kept Pittsburgh's Hi-Hat loaded for two weeks.

• **QUEEN ELIZABETH** of England made one big impression on Duke Ellington when he met her on his recent European tour. Duke says: "At one point her neck itched and she scratched it, which I thought was very democratic" . . . It is estimated that earnings from personal appearances, record royalties and movie soundtracks will put Johnny Mathis' income in excess of $1,000,000 yearly—as the Bureau of Internal Revenue chuckles fiendishly in the background.

INDECENT?

• SINGER ROY HAMILTON left for a tour of South Americas . . . Both of the dancing Nicholas brothers, Harold and Fayard, are on the National AGVA unfair list. So are the Rose Room of the Majestic Hotel in Cleveland, Abyssinian Baptist Church and the Ame-

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KATHERINE DUNHAM

KATHERINE DUNHAM RETURNS TO THE AMERICAN SCENE. . . .After an absence of two years, the dynamic Miss Dunham returns to American and Hollywood as choreographer for the jungle Marake sequence in MGM's "GREEN MANSIONS", filmization of W. H. Hudson's mystic love romance of the South American jungles with stars Audrey Hepburn, Anthony Perkins, Lee J. Cobb, Sessue Hayakawa and Henry Silva.

An anthropologist of note, Miss Dunham holds a Master of Arts Degree from the University of Chicago, is a research fellow of the Rosenwald Foundation, an authority on primitive dancing, including the Haitian love rituals, Melanesian death rituals, the Marake ceremonials of British Guiana and is equally versed in Brazilian sambas, Cuban rumba and American bumps and grinds.

Director Mel Ferrer and Producer Edmund Grainger paged her from her Tokyo attic, on her return from a tour of Australia, New Zealand and the Far East with her famous troupe, to fly to Hollywood and map out the intriguing trial of courage and ceremonial rituals of the Marachusi jungle tribes. On 24 hours notice she was at MGM. And ready to work.

With her customary throroughness, Miss Dunham checked actual location, props, and had her own recordings of the Marake made in the wilds of the jungle during one of her anthropoligist's treks to South America.

Lorraine Hansberry Goes Into B'way Orbit With Socko 'Raisin in the Sun'

By ISADORA ROWE

NEW YORK—The opening of "A Raisin in the Sun" at the Blackstone Theatre in Chicago this week is like the work of the "Prodigal Daughter", returning home. The tie-in is a mite synonymous since the play was written by Lorraine Hansberry and the youthful playwright is a native of the "Windy City."

Having had a shake - down cruise in New Haven and Philadelphia where critics have been most extravagant with their adjectives, Lorraine's first effort for the Broadways of the country is considered a decided hit.

The lavishness by which she has been praised makes her somewhat of a once-in-a-lifetime oddity in the tough world of playwriting.

Though "Raisin" is the first piece she has written for the attention of the critics and the theatre-going public, her pen has already been compared with that of the famous Irish writer, Sean O'Casey and John Osborne. One critic went so far as to say that Lorraine's drama about a Chicago family is the best play in a decade about a Negro.

■

TALKING to this young new female talent to come among us I found no tele-tale giveway as to this unusual ability. Behind her pretty face there seem to be great purpose and a somewhat perplexed wonderment.

But it didn't shine through as did the poignant and bitter lines of her play in which Sidney Poitier is starred.

Born in Chicago in 1930 of an economically, comfortably middle class family, she found no opposition when she was old to express an interest in the native arts.

At the outset she was interested in painting and studied at the Art Institute in her home city and later at the Univertities of Wisconsin and Mexico.

However, it was in Wisconsin where her interest started its turn to the theatre. However, it wasn't until she married Robert Nemeroff, now head of Brydern Music Publishers, that she began writing seriously.

UNLIKE some viewers believe, "Raisin" is in no way associated with her own life since the Hansberries are well off and well known in Chicago.

Inspiration for her first and current dramatic hit goes back to when she was 14 and through "Dark of the Moon" became carried away by the magic of the theatre.

The impulse for this play actually struck her after viewing a play with a Negro cast. She liked the theme, but was most distressed because of the presentation of the characters. It was then that she vowed to write a play involving Negroes in full dimensions with problems just like any other people.

"A RAISIN IN THE SUN" was written in its first form about a year ago. A personal friend of Phil Rose, co-producer, and his actress wife, Doris Bellack, Lorraine read the play to them.

Said she, "Imagine my surprise when Phil asked to option same for a Broadway production.

What has happened since then is theatrical history, infused with a kind of democracy which is strange in the annals of Broadway. You see "A Raisin in the Sun" is a triple threat production — a Negro writer, a Negro director and a Negro star.

LORRAINE HANSBERRY

Miss Hansberry Makes History

By SHAUNEILLE PERRY

Much is being said about a particular group of young people who have made a resounding impact on the dramatic and literary worlds. They have been dubbed "beat" in this country, while their English prototypes are called "angry young men." Together they have been billed as "protest writers."

It is inevitable that a young Negro should be found within the ranks.

From the black belt of Chicago comes the newest and youngest of the American literary figures, Lorraine Hansberry.

At the age of 28, Miss Hansberry has already emerged as the only Negro woman to have a play produced on Broadway, and aside from Louis Peterson, author of the memorable "Take a Giant Step," the only Negro author to be so produced.

It is ironic that her play, "A Raisin in the Sun," a deeply poignant portrayal of the aspirations and frustrations of the bourgeois Negro in Chicago, should follow fast on the heels of John Osborne's "Look Back in Anger" which dissects the social system of England.

But South side or Surrey, these writers are significant because they do have the courage to make an honest appraisal of our conformist society of today. And because they have the skill to do it artistically and dramatically.

What about Chicago's own, and the Nation's newest? What kind of background prompted this second daughter and fourth child of the late Carl A. Hansberry and his wife Nannie to record her thoughts with such veracity and skill?

Did it begin as early as her days at Englewood High school from which she graduated? The yearbook states that she planned to be a journalist, which might indicate that she was a bit of a Cassandra about her own fate even then.

In any case the desire for expression was always there, and there remains a collection of poems and articles as intrepid proof. At the age of nineteen her first poem was published.

As the daughter of Carl Hansberry, civic leader and founder of Hansberry Enterprises, Lorraine gained a world of knowledge and experiences about the housing problems of the Negro on all economic levels. It is from this wellspring that she has drawn for her current play.

Further soul-searching carried her to the University of Wisconsin, where two years of advanced academics sharpened her skills, but did not satisfy her thirst for expression.

She returned to Chicago for a year, during which time she studied German at Roosevelt University . . . then Roosevelt College, but it was not until the summer of 1950 that she made the great decision about what she wanted to do with her life.

Her decision was to work and study in New York, and the school was to be The New School of Social Research.

There she found herself free to enjoy a multiplicity of subjects without the strain of a regimented University schedule. Her areas of interest were varied, western civilization, jewelry making, photography, short story writing under Irma Brandeis and many other courses.

Long, informal discussions ex-

changing ideas on politics and the were to her liking. In between times were interspersed with trav- in Mexico, Argentina, and Uru- guay.

At the school she met Robert Nemiroff, a young New Yorker al- so interested in writing and liter- ary criticism. They were quietly married in 1953 at the Chicago home of her parents, with the Rev. Fred Archibald Carey jr. offici- ating.

Now in the music publishing business, Bob was the first of the talented duo to achieve a measure of public acclaim when a song he composed with fellow author Bur- ton made the hit parade. The Caribbean inspired melody, "Ch- dy O Cindy" is still being tran- lated and played in countries in Europe and Asia.

This event naturally changed th lives of both Bob and Lorraine, f as well as introducing them to new world, it also opened door to contacts which were later t recognize the talented Lorraine.

During this period she had con tinued to write, and the then un finished play was her chief projec at the time. Three long years ha been spent on its creation, and al ways with the fervent but qui hope that it might be one day b acted on Broadway.

Next week: A dream begins becoming a reality.

LORRAINE HANSBERRY

2d Time Around

'Raisin' Is Sturdy Drama

By HENRY T. MURDOCK

Pretending that "The Poker Game" never happened, the pa rade of quality which so far has marked the 1959 segment of the current season is upgraded sternly by "A Raisin in the Sun," the engrossing, beautifully per- formed drama by Lorraine Hans- berry.

Miss Hansberry is a new name among dramatists. We under- stand that "A Raisin in the Sun" is not her first play-writing ef- fort, but it is the first to reach commercial production.

Therefore, officially it is a maiden effort, but it has brought the poise and surety of the expert practitioner plus a youthful enthusiasm and spon- taneity which one hopes will never dim.

PLAY FOR ACTORS

She has written at once a play for actors, with sharply defined, individualistic characters each whom has dialogue passionate or humorous or the combination of both. There is great believ- ability in what they say and in what they do.

On the other hand she has well documented a theme of false gods and spurious ideals (with some opposite checks) which is probably as pertinent to our era as any and in doing so, has broadened it beyond its bound- aries of financial and emotional problems of a Negro family, slum-held in Chicago's South Side.

In our original review we liken- ed the play in some aspects both to Sean O'Casey's "Juno and the Paycock" and to John Osborne's more recent "Look Back in An- ger." Further reflection height- ens this feeling of kinship.

SHADES OF CAP'N BOYLE

Certainly when Walter Lee Younger so ably played by Sid- ney Poitier, big talks in the man- ner of O'Casey's Cap'n Boyle and, with the aid of his own co- terie of Joxer Dalys, loses the family's money, he does reduce the Younger world to a "foine state of chassis."

Yet in his more valid yearn- ings for betterment, in his mo- ments away from his obsession with money as the fundament source of prestige and from the frustrations which dog him and his family, he is indeed an an- gry young man of a "beat" generation with something more tangible to holler about than the noisy Nero of Osborne's play.

Poitier gives a performance of both vigor and warmth as the wrong-headed youth who can't back up his big dreams and hasn't much patience with the smaller, quieter aspirations of his kin.

He is an exasperating, opinion- ated youth who still makes one believe that his attempts (dis- astrously successful) to get his hands on the insurance money his father left are not prompted by any sense of crookedness or dis- loyalty. He is just trying to "get it made" by a short cut.

LIFE SIZE PORTRAYALS

As we said earlier, Miss Hans- berry has written a play for ac- tors and Poitier is not the only one to benefit by her largess. In fact, both in opportunities and the realization thereof, the play offers perhaps the best balanced acting demonstration of the sea- son.

Claudia McNeil as Walter's both patient and gently tyranni- cal mother provides moments to remember. So do Ruby Dee, as his loving and angry wife; Diana Sands, as his kid sister who so earnestly wants to become a woman doctor, and Ivan Dixon and Louis Gossett, as her widely varied swains.

The playwright has breathed life into the roles they portray; they make them life size.

CHEER FOR 'VOLPONE'

While the love of money and the treacherous illusion it pro vides are only a part of "A Raisin in the Sun," they are the whole of "Volpone," Ben Jon son's classic which, in modern- ized version by Stefan Zweig, i bringing what we hope is a hi to the new 43d Street Theater.

This lusty, sardonic and fre quently roaring story of avarice and greed, with the human race degraded (as in this case it de- serves) to such animalistic nick- names as the Fox, the Gadfly, the Vulture, the Crow, the Raven, the Dove and the Lion, is being given an interpretation rich in comedy by an excellent group of players.

The last time we saw the Zweig version was the Theater Guild's production of 1928 which had Claude Rains, Margalo Gil- more, Earle Larimoe, Henry Travers, Whitford Kane, Albert Dekker and Morris Carnovsky in the cast. A notable crew, but the 43d Street thespians bear up sturdily in comparison.

Claudia McNeil, as the mother, tells Diana Sands, as daughter, they must stand together in family crisis in "A Raisin in the Sun," currently at Walnut.

Portray Negro In True Light Writers Urged

NEW YORK (ANP) — Lorraine Hansberry, who, at 29, has a theat- rical success in her play, "A Raisin in the Sun," starring Sidney Poitier and scheduled to open here shortly, told fellow Negro writers that she attempted to suggest that the "Ne- gro character has sufficient ability and sufficient dignity to be ex- posed to truth in any art form which exists."

She was speaking to a gathering of some 200 writers at a conference sponsored by the American Society of African Culture in Henry Hud- son hotel.

Miss Hansberry bitterly deprecat- ed past characterizations of the American Negro on the stage, such as "the hip-swinging over sexed, over-obvious musical pieces, written by white authors, or the understat- ed dramatic pieces."

She asked fellow writers to fight the illusions of their time.

"We Negroes," she commented "start writing young, I suppose, be cause we have so much to say."